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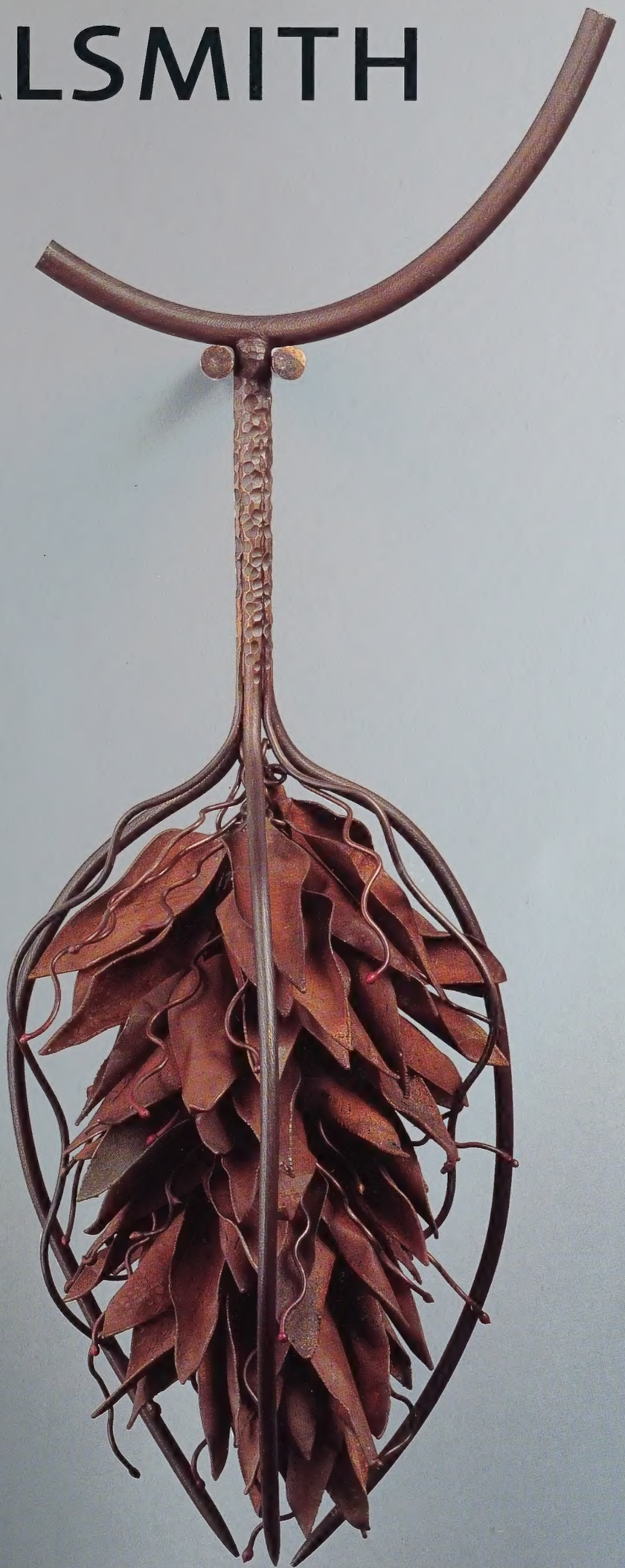

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1998 EXHIBITION IN PRINT

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METALSMITH

1998 Exhibition in Print

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COVER: Sarah Obrecht *Leaf Cluster*, 1997, electroformed copper, patina, 14 1/2 x 5 x 5", Photograph by Sarah Obrecht

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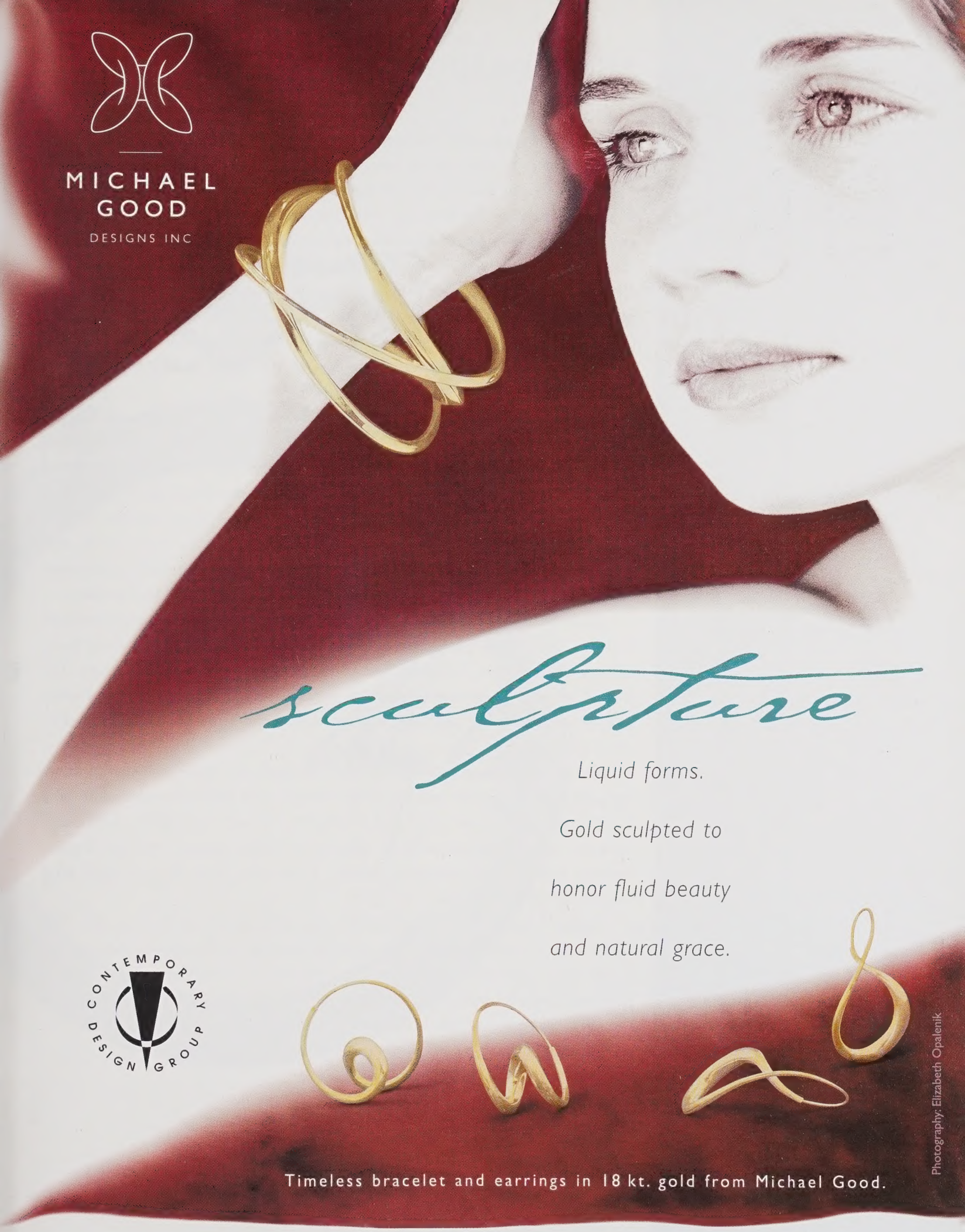

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Some years ago when Metalsmith and SNAG first committed to an annual *Exhibition in Print* many of us imagined the time when each issue would be eagerly awaited by readers. We also longed for the day when the annual *EiP* would be viewed not as an absolute and definitive portrait of the field of metalsmithing but as a snapshot of a particular historical moment. Now, five years later, I think that we have finally reached that point. Of course, those dreams we entertained in 1993 could not have become reality without the extensive work and commitment of the SNAG Board of Directors, the Editorial Advisory Committee, the contracted employees of SNAG, and most importantly those individuals who have served as curators, jurists, and volunteers in the never ending logistical and organizational efficiency which produces the *EiP*.

This year I offer my most heartfelt gratitude to Lane Coulter and Barbara Jordan who graciously accepted the invitation to be the jurors for the *1998 Exhibition in Print*. The long hours of sitting in a darkened room, the frustration of having to cull accomplished works during the process of the final selection, and the suspicion that many deserving works were not recognized because of poor quality slides, is ironic recompense for the jurors' alacrity, decisiveness, and aesthetic vision. I can only hope that the *EiP* offers Lane and Barbara the same sense of pride and accomplishment that I feel when I review the final product.

Additionally I would like to thank Deborrah Daher for her organizational acumen. Along with numerous other volunteers Deborrah loaded slide trays, collated applications, cross-checked categories, and increased her phone bill tenfold, in an effort to insure that the jurors experience was as trouble free as possible and that each applicant was guaranteed the same fair consideration as every other.

To the many other volunteers, I also say thank you. After five years I know both through experience and anecdotal evidence that each *EiP* continues to be a living document of our field and a valuable resource to makers, collectors, curators, and individuals with an interest in metals, design, and the creative impulse. Your labors continue to produce results long after the gruelingly long weekend is over.

Finally, I thank all of the individuals who submitted their works to the *1998 EiP* jury. Every year this archive of images reminds me of the reasons that so many people have a commitment to this field. The entrants should serve as a point of pride and inspiration to all of us who eagerly peruse the pages of *Metalsmith* and the *1998 Exhibition in Print*.

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Gold, silver, palladium. copper, brass, and bronze. Aluminum and pewter, cast iron and stainless steel. All of these metals are featured in this edition of *Exhibition in Print*. The artists, though, are not confined to these ten metals but have realized evocative imagery using such traditional stones as opal, jade, and lapis; or the less traditional chrysoprase and hematite; or abalone and mother of pearl. They have also found ways to integrate such disparate materials as cloth, paint, glass, bone, rubber, horsehair, porcelain, powdered pigments, enamels (of course), and even pink erasers! into their jewelry and metalwork. Along with the customary rings, brooches, pendants, and bracelets, the exhibition features sculptures - both objects and installation pieces, and such dissimilar forms as vases, serving utensils, oil lamps, furniture, mezuzahs, and a printer's chop. The work submitted was enormously diverse in concept and, I must say, impressive.

Gold, silver, palladium. copper, brass, and bronze. Aluminum and pewter, cast iron and stainless steel.

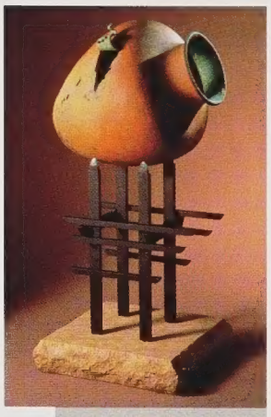
For a juror, the task was, at best, difficult. Imagine looking at more than a thousand slides in about a dozen categories and while trying to be as fair but discerning as possible, reduce that number to about eighty images. Wow. It was a difficult and head-scratching process that inevitably left out some deserving artists and their work. Imagine also trying to remember with a jumble of notes, names, and crude thumbnail sketches what all of this work looked like. That is the task of this commentary.

Through all of this, some of the art still sticks in my mind. Among the jewelry pieces, I recall Ellen Wieske's work. Wieske (a Cranbrook graduate) has created a series of pins reprising the chrome grillwork from classic 1950s cars. For me, these pins evoke a nostalgia for the culturally-driven American design of another era. They also make me wonder why we haven't seen more automotive imagery emerge from Cranbrook, located just outside of Detroit. Other jewelry designs redolent of another time are Allison Haugh's pins that recall Native American shadowbox stone settings of the 1970s and Jodi Johnson's *Impressions*, line-drawing brooches in 18k that recall some of the best work of 1950s jewelers.

Other memorable jewelry pieces are the incredibly funny ring by Rebecca Hannon of silver and enamel set with numerous pink rubber erasers and Jennifer Trask's simple but engagingly thoughtful link bracelet that features multi-colored, powdered pigments such as viridian and phthalo-green encapsulated under glass. Some of these pigments have been derived from minerals such as malachite traditionally used in jewelry as polished cabochon stones. Luis Mojica explores his Hispanic heritage in his work. *Nimbus*, for example, is a modern interpretation of the well-known Oaxacan filigree crosses from southern Mexico while the stunning brooch entitled *Halo* ties a mother of pearl crescent to hundreds of years of Moorish occupation in Spain, an occupation that has affected design in both Mexico and the Spanish southwest.

A large number of the submissions were sculpture, and consequently sculpture represents a significant portion of the exhibition. This work offers an especially wide range of ideas and interpretations. Kathleen Browne has created a large-scale installation of ironing boards and custom-cast steam irons whose sole plates bear the word "labor." This piece, called *Simple Acts*, repeats a long-standing theme among feminist artists - culturally assigned gender roles in household chores. Browne, however, provides an interesting twist: she has turned the steam irons into branding irons.

Two other sculptural works, while in a different scale, are related in their use of multiples. Ami Martin has arranged spheres, fashioned of six different materials in a six foot spiral in ascending order to create a formal and compelling image. On a considerably more intimate scale, Susan Kingsley's quietly beautiful sculpture



consists of *trompe l'oeil* enameled copper bird eggs presented in a commercial Riker Mount, typically used to store and display real eggs in ornithological collections.

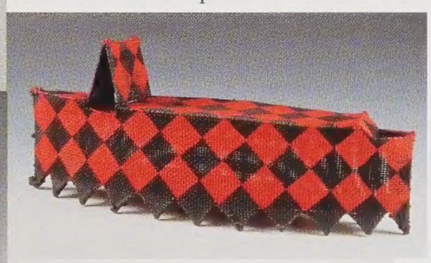
Two artists, one from Minneapolis, the other from Seattle, have developed similar approaches to the presentation of hollowware forms. Carol Warner has floated her large-scale copper vessels, based on traditional Greek and Roman shapes, on grids of steel rods mounted on sandstone or marble bases. She has posed the vessels at odd angles, as if to replicate the exact positions archeologists found them. Susanna Speirs has also combined copper vases with steel superstructures on an even grander scale. These structures are sometimes up to seven feet tall. The vessels, suspended or captured within the structures again recall ancient forms and the steel grids recall architectural frameworks from nineteenth century mid-rise buildings.

Other sculptural objects deserve mention. Billie Thiede's enigmatic painted wire shapes, entitled *Butte #EF-9* allude to landscapes and teapots, but they also resemble ocean liners. Peggy Eng has hewn rock forms from aluminum and has anodized them in sunset colors, emphasizing the deep crags and water-worn shapes of a desert landscape.

Two particularly notable artists working in iron are David Secrest and Chris Shea. Both make work that references furniture - real and imagined. Shea's *Cafe Chairs*, exceptional examples of blacksmith's line-work in three dimensions, allude to traditional French chair forms, though with the delightful twist of green glass seats. David Secrest has created a footed bench-like structure which displays the rich surfaces of pattern welded steel that reminds me of the familiar wood-grain patterns of most furniture.

One of the few submissions in the category of liturgical objects are two wonderful small mezuzahs by Alix Mikesell. Unlike more conventional Judaica, these are made from silver and glass or rubber, uniting traditional function with contemporary materials and forms.

As I worked my memory through the submissions, I began to wonder why religious work, work usually so rich in image and tradition, was not more prevalent. Perhaps liturgical pieces are primarily commissioned pieces that are not shared with a wider audience. But other categories were also under-represented. There were no examples of functional hollowware or flatware and very few submissions from blacksmiths.



Although the *Exhibition in Print* poses some difficult jurying challenges with the numerous categories for submission, it serves as a useful instrument through which to examine the work of SNAG members and becomes an important historical document, revealing the status of the field at a particular point in time. This *Exhibition in Print* shows the field to be healthy, vibrant, and intriguing.

LEFT TOP: Carol Warner *Launch*, 1997, copper, iron, marbleized sandstone, adventurine, 22 x 11 x 10", Photograph by Warwick Green
MIDDLE LEFT: Rebecca Hannon *Ring*, 1996, silver, enamel, erasers, $1\frac{1}{2}$ x 1 x 1"
BOTTOM LEFT: Peggy Eng *New Mexico Hollows* (brooch, 1996 carved and anodized aluminum, $1\frac{1}{2}$ x $2\frac{5}{8}$ x $\frac{5}{16}$", Photograph by George Post
TOP RIGHT: Billie Jean Theide *Butte #EF-9*, 1997, bronze, electroformed copper, enamel, patina $4\frac{1}{4}$ x 10 x $2\frac{1}{2}$", Photograph by Billie Jean Theide
MIDDLE RIGHT: David Secrest *Buhrstone*, 1996, pattern welded wrought iron and steel, 23 x 60 x 29"
BOTTOM RIGHT: Allison Haugh *Brooch 4*, 1997, sterling, pebble, steel, $1\frac{1}{2}$ x $1\frac{3}{4}$ x $\frac{1}{8}$", Photograph by Allison Haugh

"It's just Art," she said.

Some years ago at a local flea market I encountered an artist whose undeniable influence remains with me to this day. I was scurrying along from table to table inspecting the wares for something to take home when I stopped dead in my tracks. Before me lay a collection of striped Brachs candy bags collaged with magazine and newspaper images, stickers, glued down balloons, cotton bric-a-brac, and foil from discarded sweets. I looked up in earnest for an explanation but before I could muster the words a voice from behind the table spoke. "Its just Art," she stated. Just like that, confidant and to the point, no need to interpret. I sifted through the pieces, found one that spoke to me and paid her a dollar.

I still have that bag. It has occupied a space on all of the refrigerators in places I have since called home. It reminds me to be open and carefree, to view the world through another's eyes, and to find beauty in all things handmade. I tell this story because I relied heavily on its truths to guide me through the arduous process of co-jurying the *1998 Exhibition in Print*.

My background has led me on an unusual path. With no formal art training or academic background, I somehow managed to create a career in a field I revere and love. What I know has been taught to me through books, magazines, galleries, museums, and individuals who possess an eye and a kindred spirit. I feel a need to qualify myself because I believe the exhibition is as much about what I bring to the experience as the works themselves.

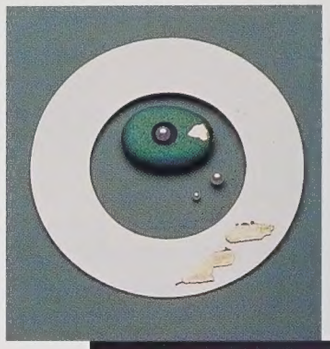
The two main guiding principals which assisted me in the jurying process were as follows:

1. To seek new and original work from artists not previously shown in past *Exhibitions in Print*.
2. To choose courageous, gutsy, strong, and innovative work based on the variety of categories represented.

After the initial day of viewing the slides with my co-juror, Lane Coulter, I realized a third standard. The end result would be a culmination of both of our experiences and visual perceptions. Our efforts were to be a collaboration.

Jewelry still dominated the submissions, as in past *Exhibition in Prints*. There were less allegorical and issue-related pieces and function still remained a strong focus. Many pieces were quiet, soft, curvaceous, and confident. Although beautiful and simple in expression, the forms were complex in concept and evolution.

Sharon Portelance's brooches have the ability to be interpreted as large-scale sculpture. When projected onto the screen during the jurying process, the pieces looked right at home enlarged for our viewing. Size here, is not a limitation but merely a definition. *Hail Mary* has a ghost-white enameled surface serving as a calm backdrop for a series of random but deliberate surface holes. Dangling pins appearing like human hair turn from the openings. The effect is one of controled chaos. Two other artists utilize enameling as a part rather then the sum of their work. Melissa Huff creates plant-based forms with enameled surfaces resembling roots, stems, and other botanical anatomy. *Mandala* looks like a cross section of enlarged cells from under a laboratory microscope. Maria Phillips brings a bright and enameled surface to a sac-like bead strung between oxidized



FROM TOP:
Jan Craft *Pearl Landscape #2*, (brooch), 1997, titanium plated rock, sterling, 14k, gold leaf, pearls, 4 x 4 x 3/8", Photograph by Michael LoBiondo

Deborrah Daher *Wrap Rings*, 1997, 18k, 14k, 5 3/4 and 7 (ring sizes), Photograph by Ralph Gabriner

Maria Phillips *Utricle* (neckpiece), 1997, steel, copper, enamel, 25 x 2 x 2", Photograph by Doug Yaple

Sharon Portelance *Hail Mary* (brooch: front view), 1997, enamel, fine silver, sterling, 22k, 2 3/4 x 2 3/4 x 1/4" Photograph by Storm Photo

steel lines. The riot of color is the balancing focus between two asymmetrical journeys.

The prevalence of quiet work, as noted, is rendered by individual configurations. Jan Craft's landscape brooches are an overview of a Japanese garden. Carefully placed pearls, hematite, and titanium form a harmonious balance of asymmetry. A black rubber ring, an interesting formal choice, surrounds and encloses the distinct elements. Deborrah Daher's pieces also borrow from the Japanese aesthetic. *Bowl Brooch*'s composition plays with serene colors and organic forms. Her rings with their fine granular surface, resemble imprints left behind on a sandy beach. In the same vein, Glenice Leslie Matthews constructs brooches that appear as wings of an insect. She chooses cloisonné with moody hues to complete the subtle and striking pieces.

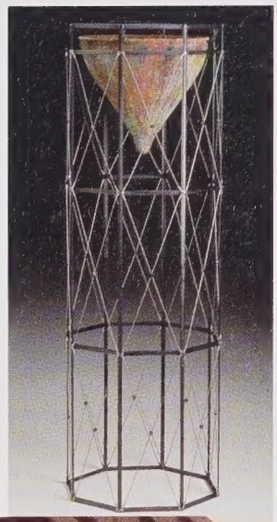
Luis Mojica's jewelry takes us to a different time and place. *Nimbus Brooch* is made up of lace-like filigree setting it apart from contemporary ornamental work. His *Halo Bracelet* of inlaid mother of pearl mimics the radiance often seen surrounding Our Lady of Guadeloupe and other Latin American religious saints. Ellen Wieske engages us with familiar forms set in a new context. Detroit born, she and other family members worked for the "Big 3" auto makers. Her brooches with their shiny chrome-like finish are tiny unique assemblages of hubcaps, grillwork, and car bumpers found on vintage automobiles.

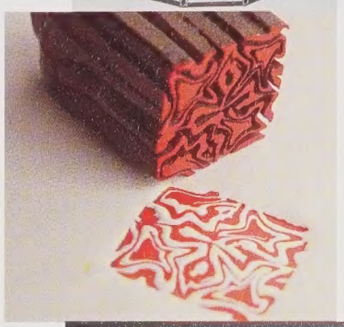
Among the unexpected objects, Alexandra Mikesell's sterling silver mezuzahs set with non precious rubber and colored glass brings a playful twist to a fundamentally liturgical medium. Bryan Chaix creates an individual signature chop using steel. Cynthia Eid's *Molluscan Lights* are sensual bodies of formed copper housing fragrant oils to permeate and capture the environment.

Tom Muir and Susan Speirs refashion the vessel as object. Muir's copper piece is marked by a bold purposeful fingerprint. Also using copper, Speirs builds a meticulous framework as a structure to house and protect her vessel. The effect is a shrine-like stand paying homage to the historical vessel form.

Abstract objects are also represented. The work of Lisa Phelp-Havelin relies on the hinge as the center piece of her emotional compositions. With fine horse hair strung between metal frames the hinge moves freely opening and closing as the graceful movement of a bird in flight. In contrast, Sarah Obrecht's work is heavy, vigorous, and brash. Polymer beads are suspended randomly from swinging copper curves suggesting movement and sound. Their black coloring, a result of oxidation, adds to their mystery and meaning giving them the guise of an ancient artifact. Combining various metals, marble, porcelain, and stoneware Amy Martin pursues the art of sculptural installations. Here metal's focus is merely as a material not the process of a particular skilled technique. *Multiples* brings to mind Robert Smithson's *Spiral Jetty* without the aggressive assault on the landscape.

In the end, we chose pieces from what was submitted. They are by no means the whole extent of the field of metalsmithing. Large-scale submissions are still under represented, as are blacksmithing works, flatware, housewares, and liturgical objects. What defines modern metalsmithing? The images displayed simplicity, clean lines, and organic forms. Mixed materials and an emphasis on the ecology are muses. Utilitarianism reigns. The prevalence of geometry and narrative work has waned from earlier in this decade but still remains a welcomed appearance. We realize there remains no set criteria that defines it. Modern metalsmithing is an amalgam of individual ideas, thoughts, feelings, and experiences.





FROM TOP:
Susanna Spiers *Restoration*, 1996, copper, steel, stainless steel, cable, 62 x 19 1/2", Photograph by C. Hastings

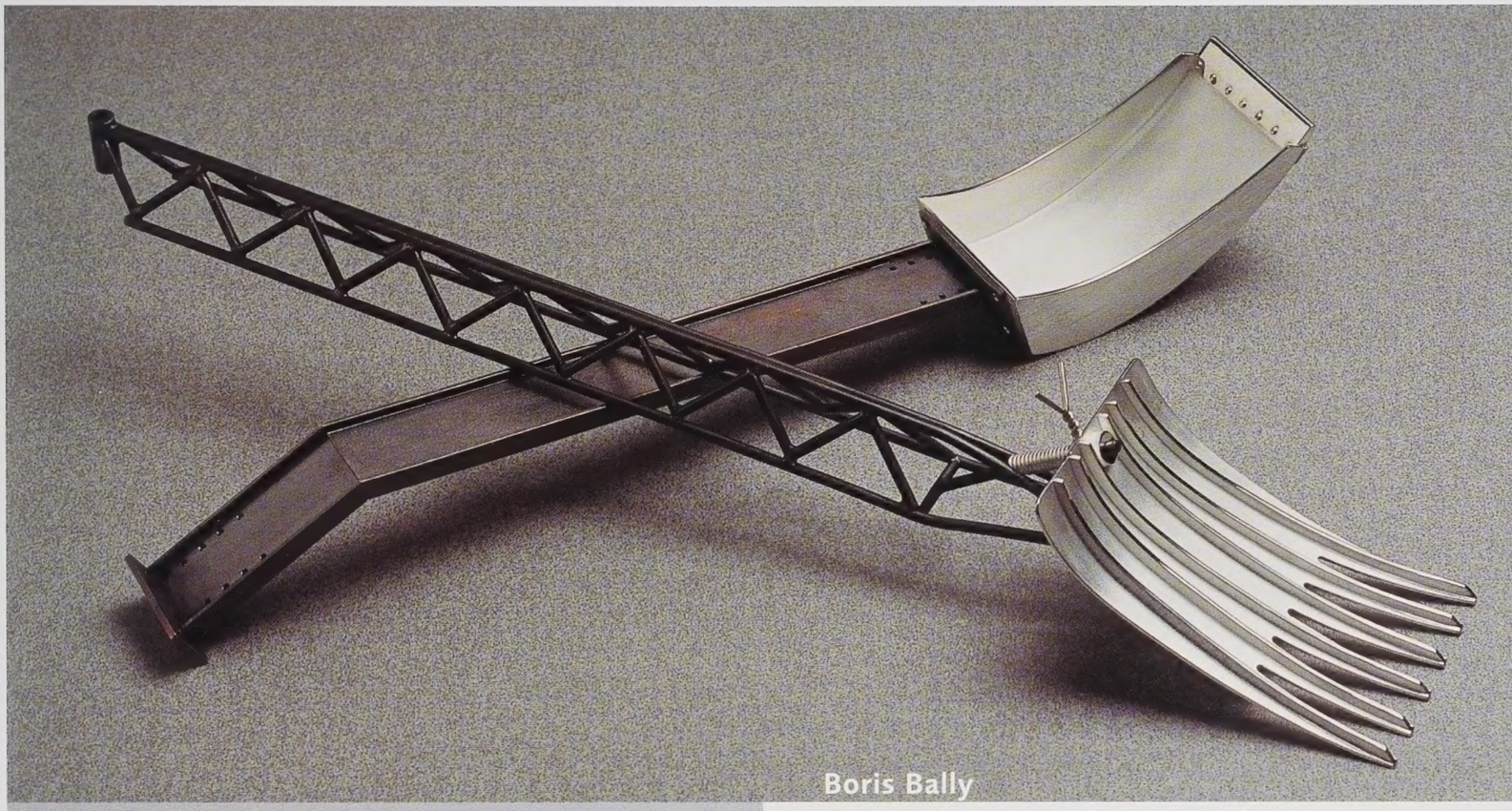
Bryan Chaix *Signature Stamp*, 1997, pattern welded steel, 1 x 1 x 1 1/2", Photograph by Kelly Jacobson

Ellen Wieske *53 Skylark* (brooch), 1997, silver, 1 1/2 x 3 x 1/2", Photograph by Ellen Wieske

Sarah Obrecht *Calla Cluster*, 1997, copper, electroformed, patina, 20 1/2 x 6 1/2 x 5 1/2", Photograph by Sarah Obrecht

Efharis Alepedis

Somerville, Massachusetts This body of work is inspired by earth's natural patterns and formation of lines, shapes, textures, and layers. Impressions are produced by the interaction of the shank (bottom) and crown (top) of the rings, and in the necklaces, the various elements incorporated. The directness of piercing and pushing becomes the primary technique in creating these impressions. Soldering then reinforces these parts. Gold solder on silver pieces is often used liberally as an accent which places emphasis on the intersection points. Repeating this technique creates multiple lines with intriguing, tactile qualities. The protruding linear motifs in combination with the slightly irregular shaped bases create sensual pieces of jewelry. Engraved lines on the surfaces of the darkened rings resemble metal plates that are inked up and ready to be printed, creatings prints of their own. The patinas in conjunction with the direct execution of the pieces give them a primitive quality, one which resembles jewelry that was excavated from the earth, the same place from which the jewelry was inspired. ABOVE: *Exocyclic* (ring), 1997, sterling, patina, 18k, 1 1/4 x 1 1/4 x 1/2"; TOP RIGHT: *Vinculum* (link necklace), 1997, sterling, patina, 18k, 16", each element 1/2", Photographs by Mark Johnson



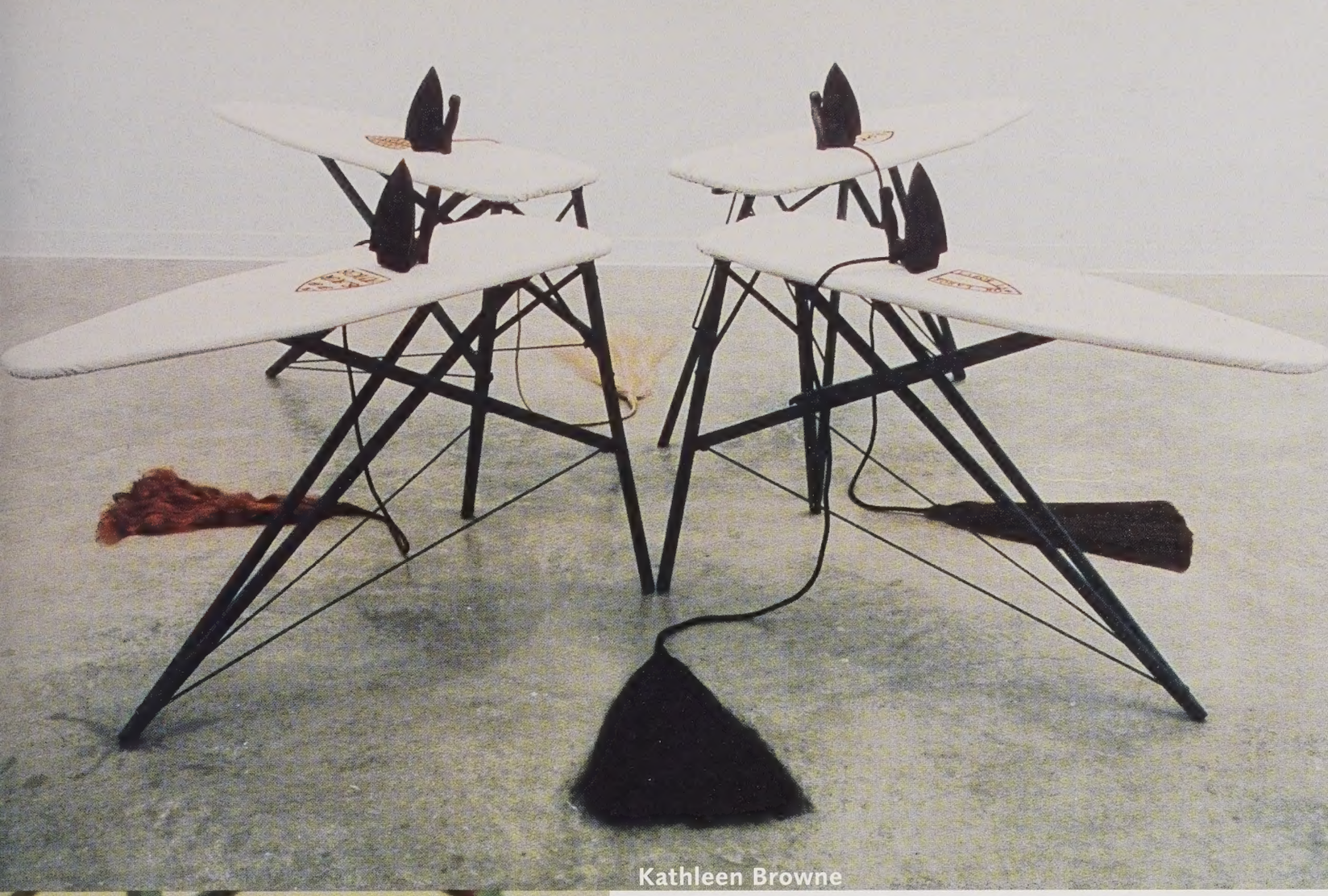
Boris Bally

Providence, Rhode Island This series of industrial-strength work is designed to celebrate raw American street aesthetic by way of useful items for living. The scrap street signs, bottlecaps, and winecorks used in their production transform the urban detritus most of us live with into objects of elegant significance. Conversely, the valuable materials have been metaphorically transmuted to become common. These pieces proudly acknowledge their Pop and Postmodern footing while appreciating the crude beauty of the urban environment. ABOVE: *Construction Serving Set*, 1998, silver, oxidized brass, 2 x $2\frac{3}{4}$ x $16\frac{1}{4}$"; RIGHT: *Bottlecap Dahlia*, 1997, traffic signs, bottlecap, copper, 39 x 39 x $3\frac{1}{2}$", Photographs by Aaron Usher III

Ivan Barnett

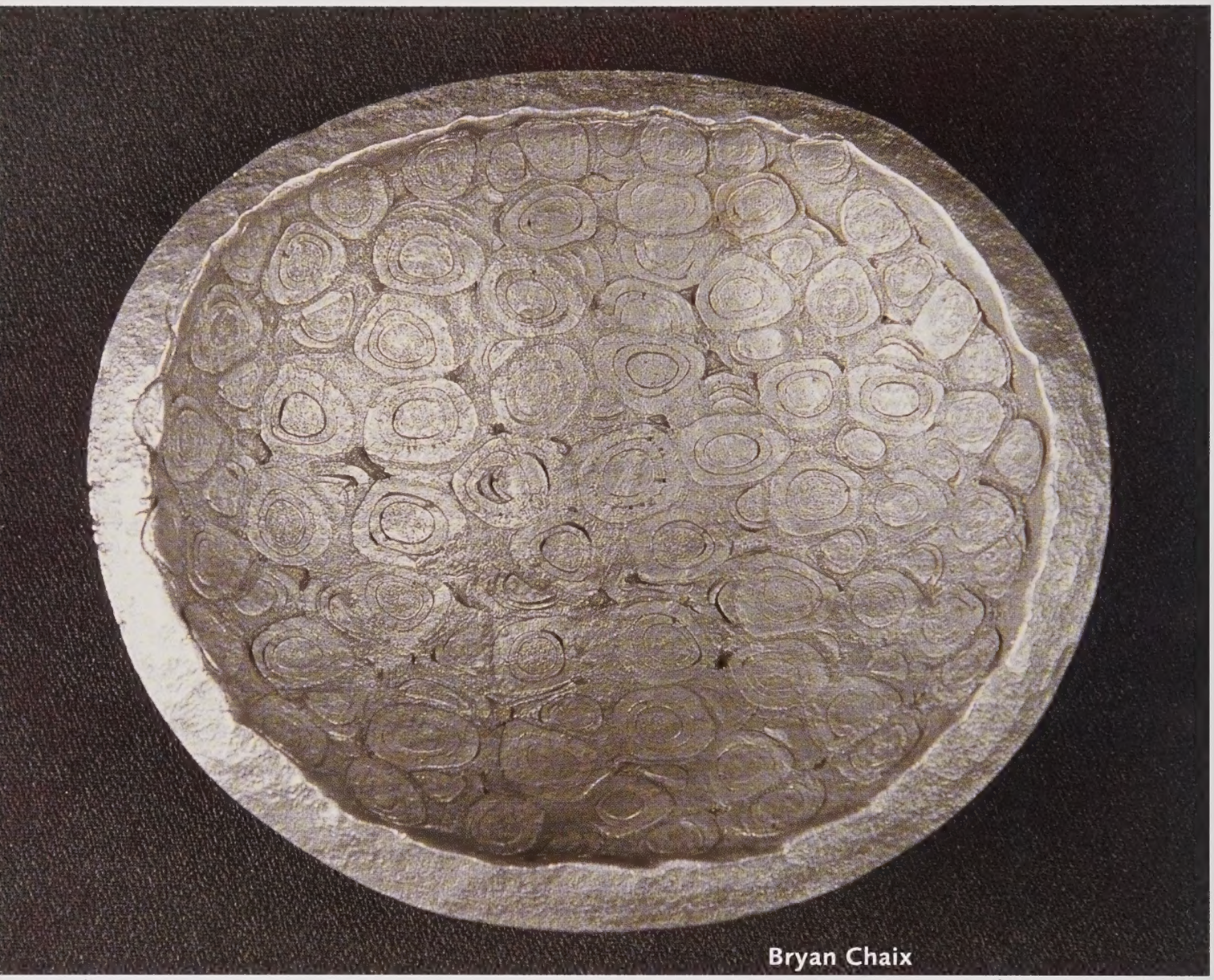
Santa Fe, New Mexico As a metalsmith I have experimented in a variety of areas in the past two decades. Surface treatment and color continue to be at the center of my studio passions.

The jewelry arts, sculpture, and furniture design remain the constant venues I return to. I particularly love the change of "scale" when moving among the various directions. I'm constantly drawn to the combination of solving fabrication needs with the final surface embellishment, therefore maintaining the process of artisianship and painting I so dearly love. ABOVE: *Shogun*, 1997, sterling, 18k steel, graphite, casein, 2 x $1\frac{1}{8}$ x $\frac{1}{8}$", Photograph by Carrie Adell; TOP: *Four Temples*, 1996, steel, casein, iron, 16 x 34 x 9", Photograph by Ivan Barnett



Kathleen Browne

Ravenna, Ohio *Simple Acts* uses the domestic act of ironing as a metaphor for finding order in chaos. It interrogates a culture that still demands that a woman meet certain narrowly defined standards of personal appearance. The braided cord and long flowing hair both power the appliance and prevent its connection. The words "APPEARANCE", "LABOR", "CARE", and "ORDER", that are cast onto each iron's face and burned into each ironing board's surface, speak to a woman's role in constructing the image or identity of her and her family. Female domestic labor is both scrutinized and honored in this work. ***Simple Acts*** **(installation/detail), 1996, cast iron, wood, muslin, synthetic hair, 48 x 120 x 120", Photographs by Kathleen Browne**



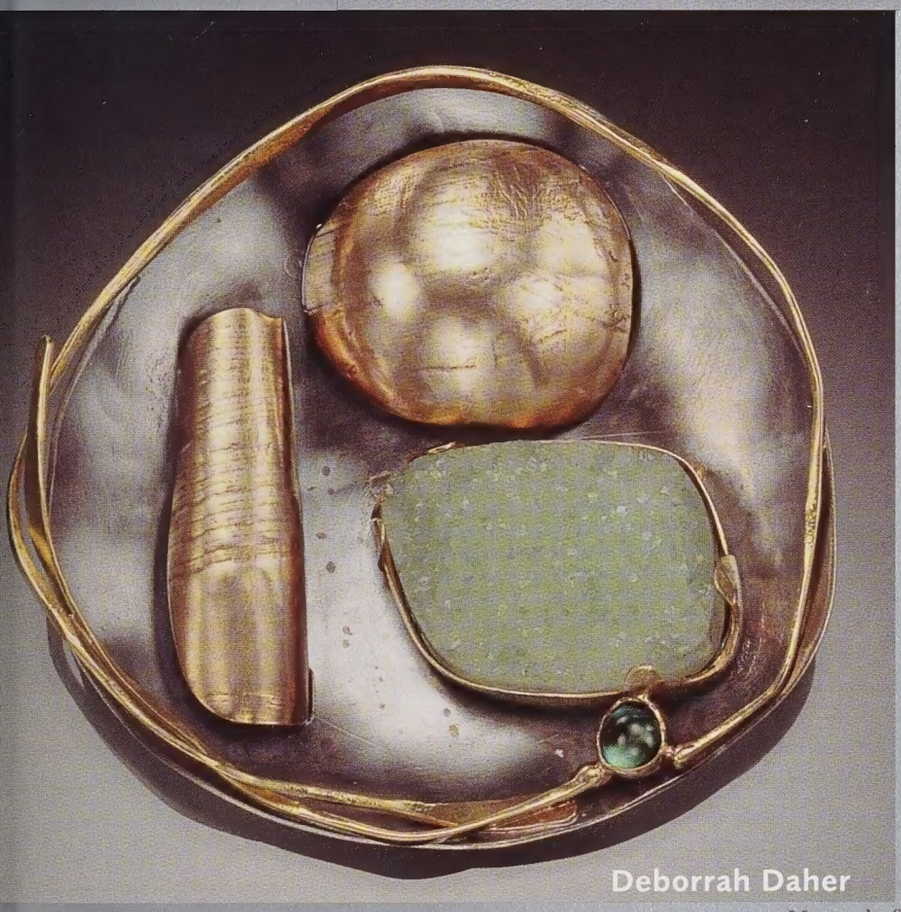
Bryan Chaix

Carbondale, Illinois Something very sincere is revealed within pattern welded metal, contrasting its honesty, unity, and permanence with our modern culture of superficiality, deceit, transience, and disharmony. Fusion is an alchemical transformation of separates made inseparable, synergistically yielding more than the sum of the parts in the whole. The attempt to divorce work from culture and beauty, from function is not new; nor is the reduction of humans to cogs in the industrial machine. The radiance of the human spirit is at stake. These genuine forgings and machinings resonate my prayers for the reform of our modern Technocracy. ABOVE: *Prayer Bell (For the Reform of Technocracy)* (detail), 1997, pattern welded steel, 5" diameter. RIGHT: *Signature Stamp*, 1997, pattern welded steel, 1 x 1 x 1 1/2", Photographs by Kelly Jacobson

Jan Craft

Gastonia, North Carolina I use the circle form as a base to work from. Its simplicity lends itself to be used freely without being intrusive on other images contained within. It is a basic in many cultures to symbolize similar ideas . . . perfections, harmony, motion, cycle, balance, and life. The circle is symbolic of nature because of her constant cycles and processes.

My images introduced within the circle are abstractions of landscapes, consisting of nature's references: cast sticks, wire to suggest horizon lines, Damascus (pattern welded) steel, and textured surfaces. ***Pearl Landscape #1***, **(brooch), 1997, titanium plated rock, rubber, sterling, 14k, glass, pearls, hematitie, 4 1/4 x 4 1/2 x 1/2", Photograph by Michael LoBiondo**



Deborrah Daher

St. Louis, Missouri Nature's forms and textures are my inspiration; curled pieces of bark, leaves, twigs, pods; things of the earth. I pay attention to texture, form, and balance; to the relationship of interior spaces and outer surfaces. Folding, wrapping, and layering emphasize the plastic nature of the metal and echo the organic process of growth. Particular attention is given to volume and energy.

The quiet beauty found in things often overlooked or taken for granted is what interests me. ***Bowl Brooch***, **1997, 18k, 14k, sterling, tourmaline, chrysoprase drusy, 2 1/2 x 2 1/2 x 1/2", Photograph by Ralph Gabriner**

Mary Donald

Crescent City, California At first, I mused at the notion of "disposable jewelry." It seemed such an accurate account of contemporary American culture, yet I wanted to make things that nobody would ever want to throw away. As technical problems were solved and aesthetics developed, it became apparent to me how precious the pieces were despite the materials. The presence of an object has more value to me than its monetary worth. In these bracelets I question our concept of preciousness and our values. Many of these pieces are delicate - requiring the wearer to behave consciously. Because they are organic and fragile, they are reminders of how fragile the natural world is and also how bound we are to it. ABOVE: *California Bracelet*, 1997, fruticose lichens, 2 x 4 1/2"; TOP LEFT: *Colored Coils* (bracelets), 1997, anodized aluminum, 3 x 4 1/2", Photographs by Jerry L. Anthony

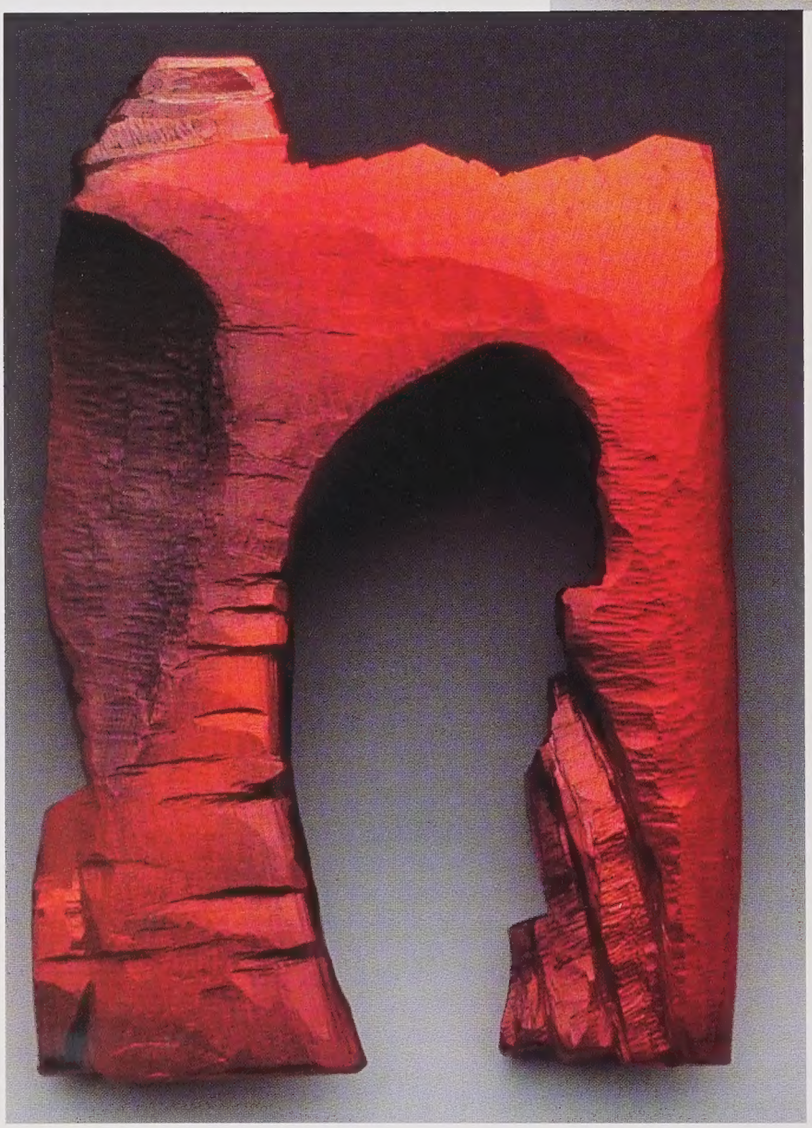
Cynthia Eid

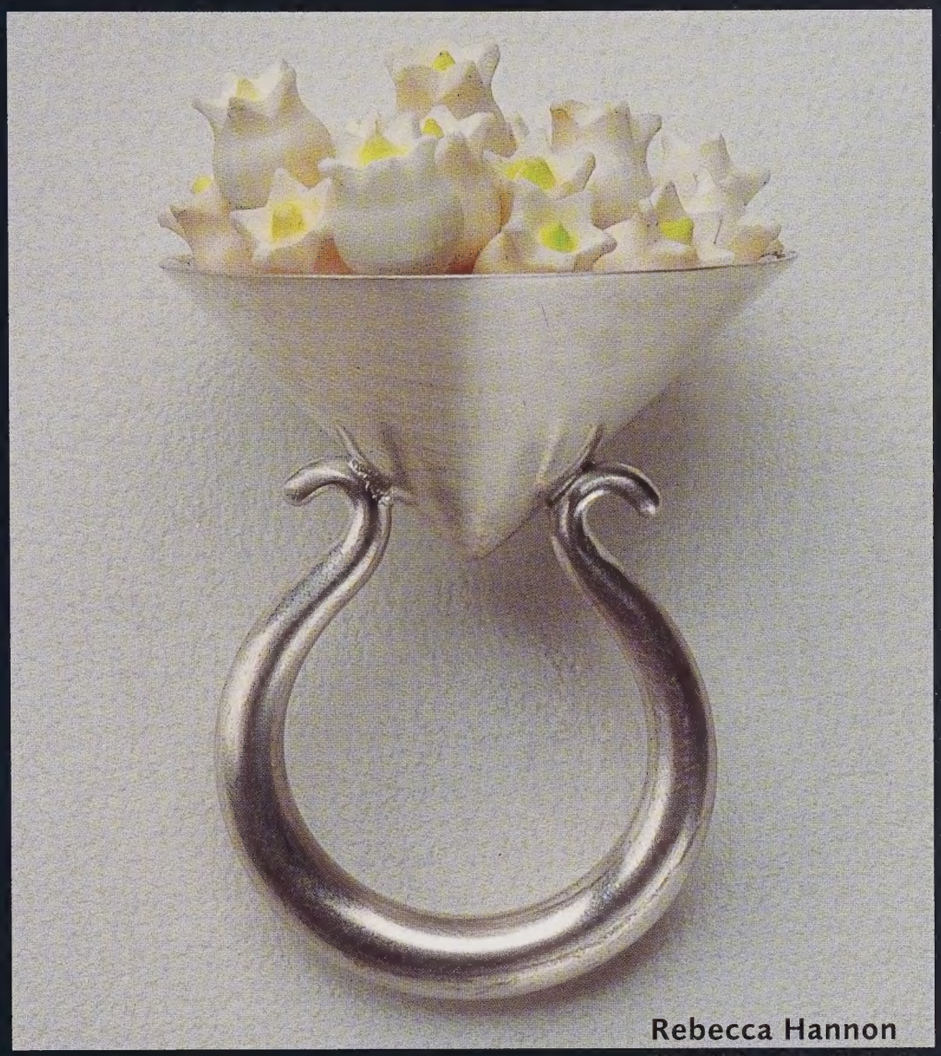
Lexington, Massachusetts I love the evolutionary transformation - through hammering, persuasion, and struggle - from a flat sheet of metal toward an object of unity and fluidity. The forms in my work have their roots in my gardens and meanderings through the woods and along the water's edge. The allusions are ambiguous so that each viewer may relate differently, as perceptions are filtered through personal sets of memories and experiences. Each piece is intended to inhabit a living space where it may be used or worn, or held and contemplated for a moment's respite from the hectic world. ***Molluscan Lights***, 1997, copper, 1 1/2 - 2 x 6 - 9 x 3 1/2 - 6", Photograph by Cynthia Eid

Peggy Eng

St. Louis, Missouri The *Carved Series* comes from memories of places traveled: forests, mountainscapes, deserts, rocky areas. It is also a study and distillation of some basic elements: form, line, movement, balance, light, shadow, color, texture.

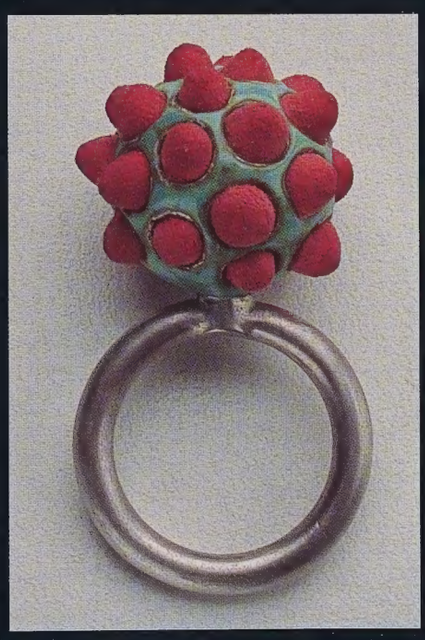
I find that I am continually paring down and stripping away little bits as each piece develops in an effort to get to, and leave, the heart. This parallels the path my attitude toward life and living tries to follow; sorting out and simplifying; seeking balance. LEFT: *Arch* (brooch), 1996, carved and anodized aluminum, $2\frac{1}{2}$ x $1\frac{3}{4}$ x $\frac{1}{4}$"; ABOVE: *New Mexico Hollows* (brooch), 1996, carved and anodized aluminum, $1\frac{1}{2}$ x $2\frac{5}{8}$ x $\frac{5}{16}$", Photographs by George Post

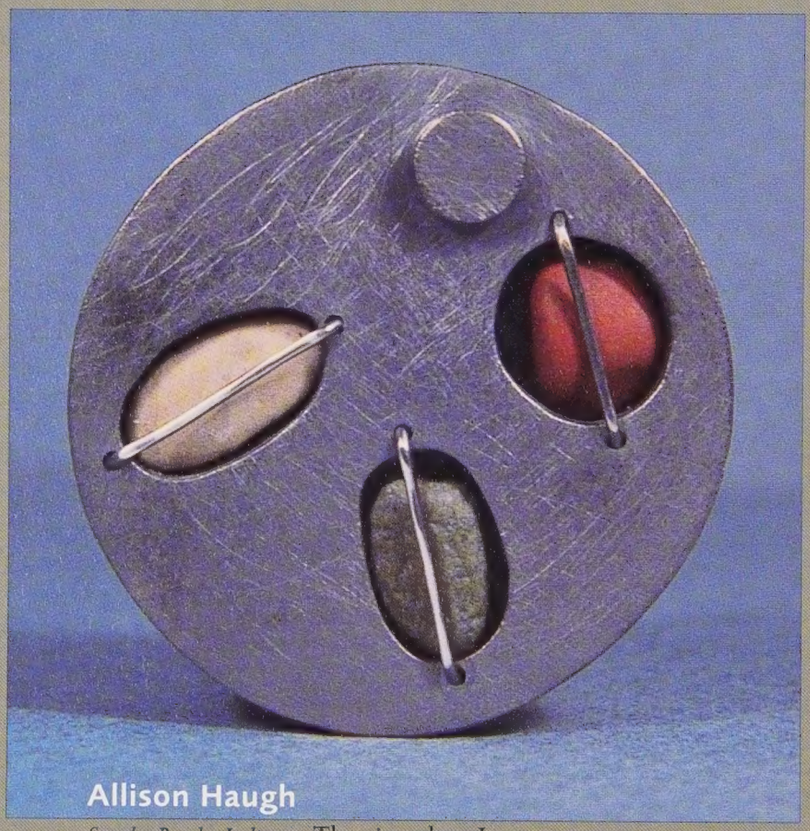




Rebecca Hannon

New York, New York In traditional and most commercially acceptable jewelry much value is placed on the worth of precious metals and gemstones. In my work I try to tip the scales of value by playing with unusual colors and textures and using found and non-precious materials with traditional jeweler's techniques. I also try to push the bounds of what one might think is comfortable. Wearability is a realistic aspect of jewelry making. My work may appear oversized or unusual, but it is important to me that it be strong, comfortable, and a pleasure for someone to wear. **ABOVE: *Ring*, 1996, silver, bone, 1 1/2 x 1 x 1 1/2"; LEFT: *Ring*, 1996, silver, enamel, erasers, 1 1/2 x 1 x 1"**





Allison Haugh

South Bend, Indiana The jewelry I create combines the naturalness of beach pebbles and the solid industrial quality of metal. I enjoy the rich surface and textural qualities that can be achieved with silver and I keep my work simple and pure in form.

I reinforce the solidness of the forms through oxidation which contrasts with the delicate shapes and colors of the pebbles.

It is a source of pleasure to collect the pebbles and I enjoy nature very much.

The combination of natural and industrial elements in my jewelry ideally will appeal to people who value both simplicity and strength. ***Circle Brooch*, 1997, sterling, pebbles, 1 1/2 x 1 1/2 x 3/16" Photograph by Allison Haugh**

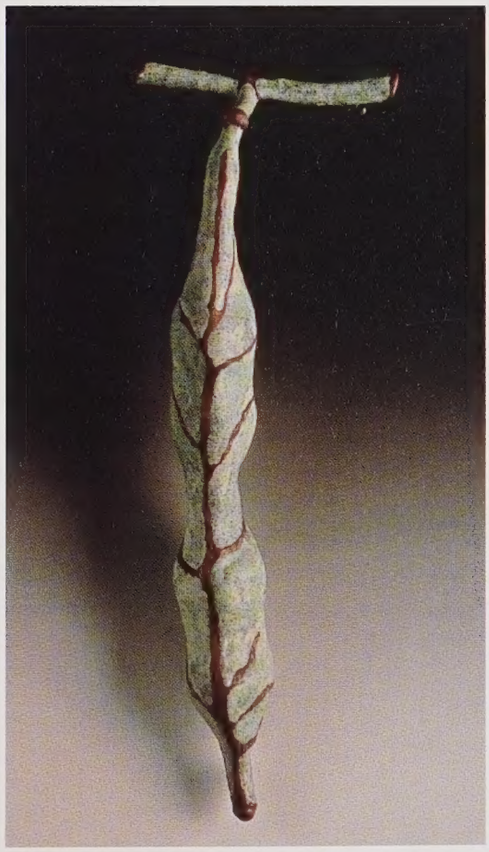
Lynne Hawkins

Providence, Rhode Island My work is about the marriage of ancient vocabulary and modern form. The process of making an object is meditation in action for me. Design through three dimensional exploration of materials is key to the creation of my production line.

Many thanks to all who have guided me, including: Ken Hunnibell at the Industrial Design Department at Rhode Island School of Design, Dale Wedig, Robert Ebendorf, and James Meyers, at Haystack Mountain School of Crafts and Penland School of Crafts. ***3 Clear Mind Rock Pendants*, 1997, stone, string, 1 1/2 x 3/4 x 30" (cord), Photograph by Mark Johnson**

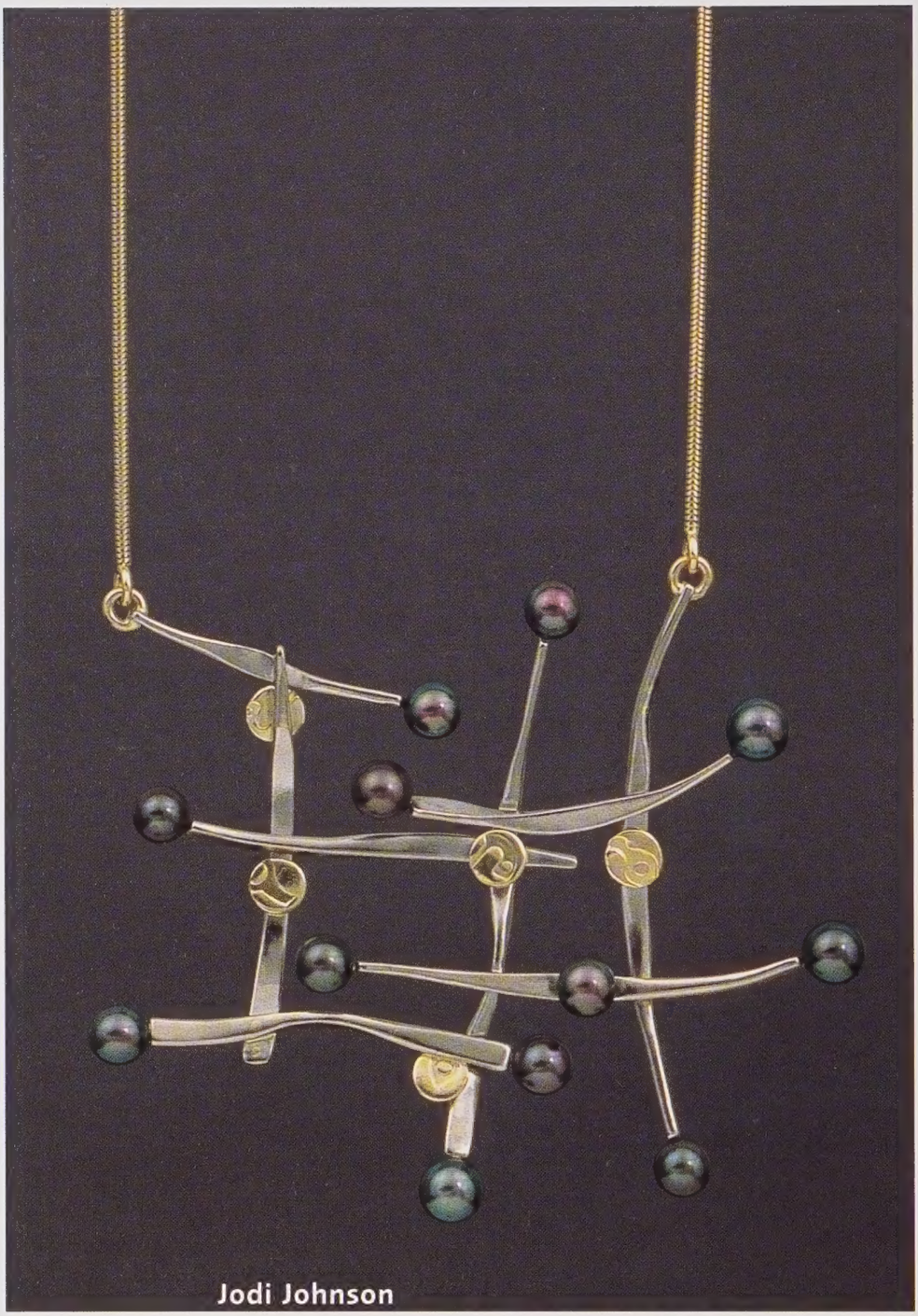
Melissa Huff

Champaign, Illinois My current work is plant-based, often with actual seed pods or other plant material serving as a starting point for the form. The mandala pieces derive from cross-sections of parts of plant anatomy, such as roots and stems.



The techniques of champlevé enamel, electroforming, and etching enable me to explore the sensuousness of plant forms, their structure, and patterns of growth, the influence of color, and the sensory appeal of an object's tactile qualities.

The natural world can serve as a source of meaningful metaphors for human experience, or it can simply be a springboard for creating objects which seduce. ABOVE: *Root Mandala* (brooch), 1996, enamel, copper, fine silver, sterling, nickel silver, $2\frac{3}{8}$ x $2\frac{3}{8}$ x $\frac{1}{2}$"; LEFT: *Spring Wisteria* (brooch), 1997, enamel, copper, sterling, nickel silver, $4\frac{1}{2}$ x $1\frac{1}{2}$ x $\frac{3}{4}$", Photographs by Wilmer Zehr



Jodi Johnson

Puyallup,Washington My work explores the feeling of the transitory nature of time. The underlying theme to this is one of mortality. The loss of a loved one always reminds us of our own inner clock. All of the gears that I use for inspiration come from my grandfather and great-grandfather, both jewelers/watchmakers. These gears provide a connection to the past and add a sense of continuity to my work. They symbolize time as an ideal, under control, to be molded into a new composition. Cast as reliefs, they are testament to a past moment. ***Impressions*** **(neckpiece), 1997, 18k, 18k palladium, $2\frac{1}{4}$ x $2\frac{3}{4}$ x $\frac{1}{3}$", Photograph by Richard Nicol**

Susan Kingsley

Carmel, California This piece was inspired by an 1882 color lithograph in *Life Histories of North American Birds*. The ordered, boxed arrangement of the small collection of tiny eggs of various colors and sizes draws one in for close observation. It reminds us of childhood collections and the urge to make order of our world. The eggs are meant to suggest temporality, potentiality, fragility, and preciousness not dependent upon their commodity value. The "eggs" are enameled beads which can be removed and worn. ***Collection of Eggs: Cuckoo, Jay, Crow, and Lark***, 1997, enameled copper, cardboard Riker mount, 8 1/4 x 6 1/4 x 3/4", Photograph by Robert Neimy

Patricia Knox

South Burlington, Vermont I happily discovered fusion and reticulation early in my training. These techniques have functioned nicely as a background for my work.

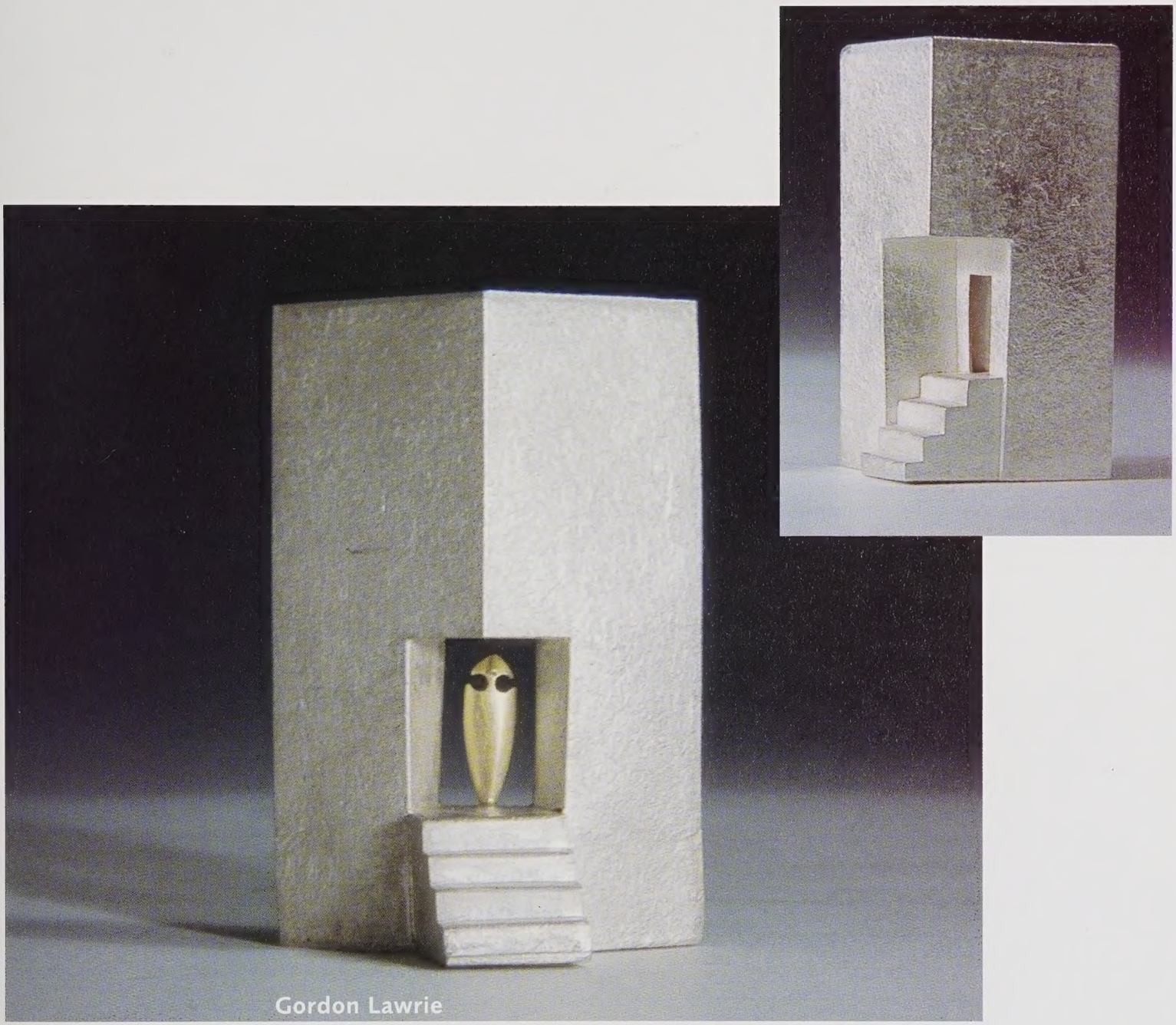
The exploration of texture, and the interplay between matte and shiny forms is the framework within which I explore the textures and layers of my Self.

In my life, I strive for simplicity and clarity in communication. Ha! I often fail. On the one hand, while I am seeking peace and serenity, I also desire/require intrigue and play. ***Aimless Leaf Upon a Breeze*** **(earrings), 1997, silver, gold fill wire, reticulation, 2 x 1 x 3/4", Photograph by John Goodman**

Robin Kraft

Lafayette, Indiana In the *Surveillance* series, pairs of eyes look to the side, outward or at each other. Some are made in double pairs to resemble insects or butterflies. They refer to our relationships to observing and being watched.

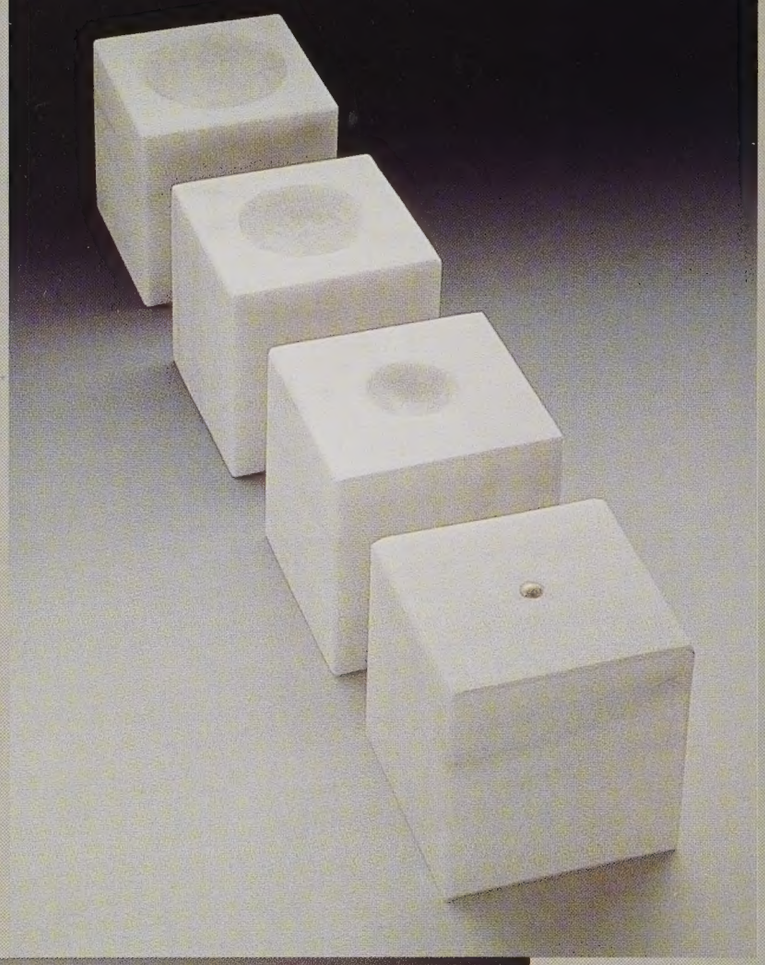
Eyes have been part of my vocabulary of form for a while now, but only recently have they become so direct. Recognizable as eyes, the brooch takes on a much more confrontational feel. When it is being worn, a stare or glance from another might be returned by the work. ***Distortion*** **(brooch), 1996, sterling, 1 1/2 x 4 x 3/4", Photograph by Robin Kraft**



Gordon Lawrie

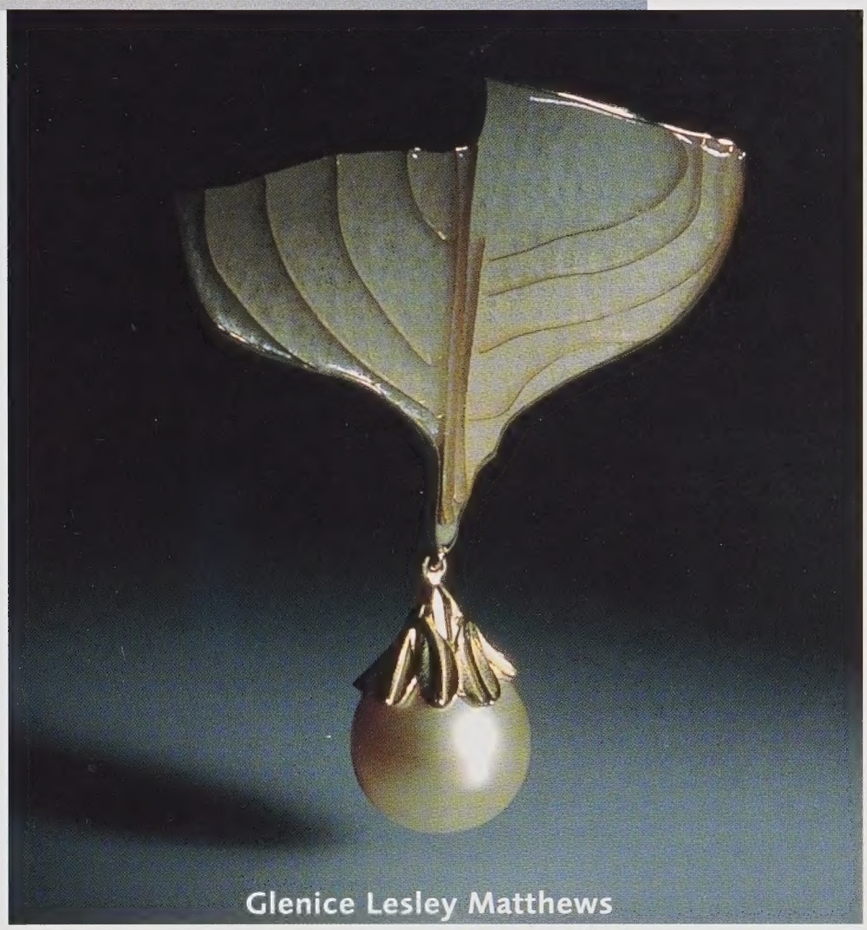
Santa Fe, New Mexico Making is for me part of a continuous process in which themes and ideas are constantly worked and re-worked. Many of them reflect my deep interest in prehistory, the iconography of belief, and the imagery surrounding Goddess mythology. I am fascinated by fragments of the past dislocated and drifting in time, by man-made marks on the landscape, and by symbolism refined and modified by belief.

These disparate but related themes have been honed, polished, and refined over thousands of years. I seek to build on them and overlay them with my ideas and feelings, inevitably adding a personal interpretation. I would like my work to have a cultural and historical but contemporary integrity, bridging past and present. ABOVE: *Brooch, Niche Series*, 1997, silver, 18k, $2\frac{1}{2} \times 1\frac{1}{2} \times \frac{1}{2}$"; TOP RIGHT: *Brooch, Niche Series*, 1997, silver, 18k, $2\frac{1}{2} \times 1\frac{1}{2} \times \frac{3}{4}$", Photographs by Gordon Lawrie



Ami Martin

Washington, DC My experiences as a woman in our society and especially my experiences as a woman in my family guide my works in art. I have always been intrigued with the matriarchal relationships in the family. Each generation of women create a transcendent bond linking past and future. Each link is its own story to be told and lesson to be learned. My artwork attempts to re-create visually the stories and lessons women need to share. I hope to evoke memories in my viewers of the relationships they have with a grandmother, mother, sister, or daughter. ABOVE: *Multiples*, 1997, marble, fine silver, porcelain, pewter, copper, stoneware, individual units: 3 x 3 x 2", overall: 6 x 6 1/2 x 6'; TOP RIGHT: *Learning From Generations*, 1997, marble, fine silver, 3 x 3 x 3", Photographs by Bruce Miller.



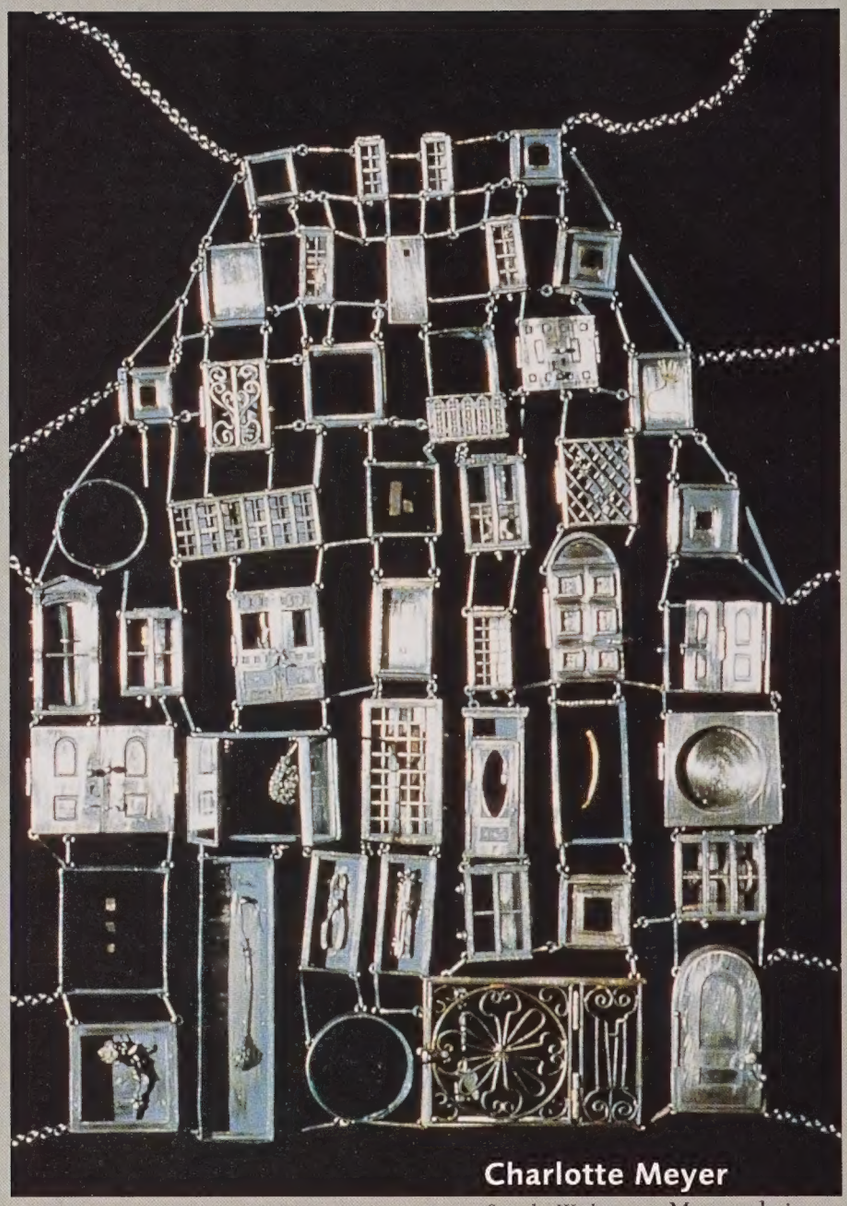
Glenice Lesley Matthews

Swanbourne,Washington Fragments of a Lost Memory: A Long and Continuous Exploration

My jewellery represents a journey. A journey I have been on all my life - but did not realize until I left Australia in 1974 to study in the USA.

Astrologers say I am a seeker, but it is not the stars that guide my life, but the ocean, its currents and breezes. The "Beacons of the Seas" have become my personal lode-stone, which to this day I still follow. It has not been an easy journey, at times fulfilling, but my heart has rarely been light as I seek and strive.

Since 1975 my artwork has reflected these adventures, and my love of Greek Mythology. My heros - Jason, Heracles, and Odysseus all set out on journeys - a rite of passage - without much joy. ABOVE: *A Fragment of a Lost Memory - Under the Direction of Athena - Lodestone for Jason* (brooch), 1997, 18k yellow, 24k yellow, cloisonné, fine silver, Australian South Sea pearl, Photograph by Fluer Jennings; TOP: *A Fragment of Lost Memory - Jason's Voyage - Moved by the God of Song* (fibulae), 1996, 18k yellow, 24k yellow, cloisonné, fine silver, $1\frac{1}{4}$ x 3 x $\frac{1}{4}$ ", Photograph by G. L. Matthews

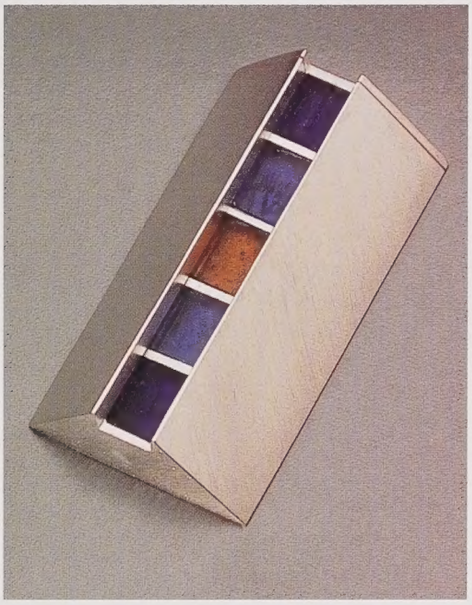


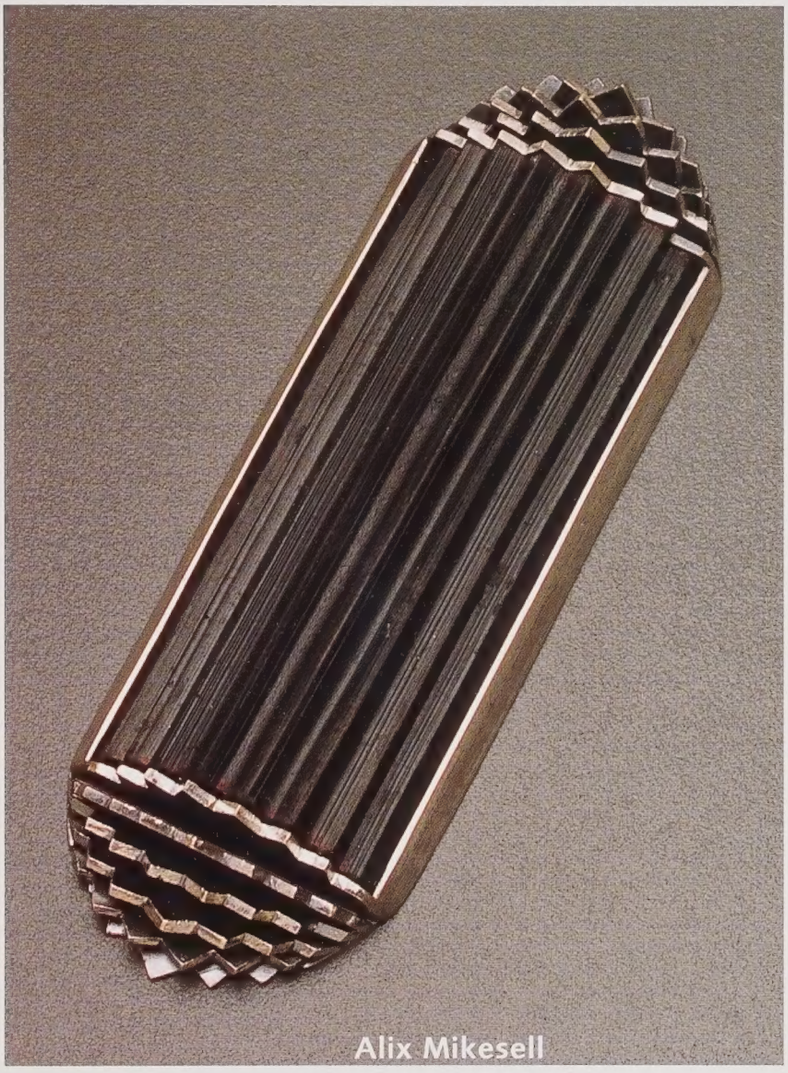
Charlotte Meyer

Seattle, Washington My work is an exploration of the image of the human body within issues surrounding provocation, ownership, and chastity, destruction for beauty, deprecation, and implication.

The adornment theme through historical reference and present cultural trends is used as a link to our own choices in revealing who we are or want to be. I elaborate on the ideas of privacy, voyeurism, and exhibitionism by exploring surfaces which speak of these issues by virtue of social connotation.

The most recent work is abstract, centering around personal connections of past and present behavior patterns concerning one's life diary and memories. ABOVE: *What We Choose To Reveal* (bodice), 1997, sterling, fine silver, steel, glass, found objects, 13 x 9 x 1"; LEFT: *Bleeding Heart* (dress), 1997, steel, aluminum, glass, 64 x 15 x 6", Photographs by Spike Mafford





Alix Mikesell

Bloomington, Indiana Making contemporary Judaica provides a fascinating challenge: maintaining the function of objects that have been in use for centuries, yet creating a design reflective of contemporary times.

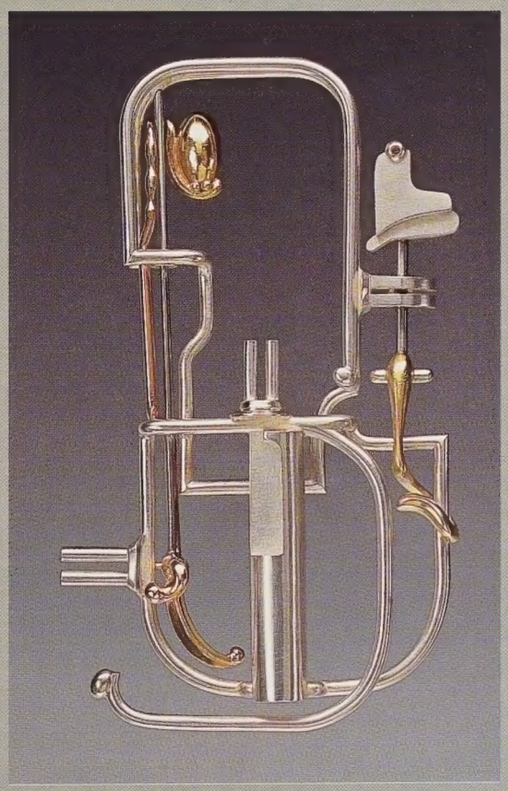
The menorah was an exercise in design, inverting the curves of the traditional branched menorah to create a new form. The series of mezuzahs was inspired by a year in Israel. I tried to capture the many contrasts I observed in the culture, landscape, politics, and people by exploring the intersection of opposites: tradition/innovation, facade/interior, severity/softness, found object/construction. The necessity of the object (a mezuzah is required on the doorpost of every Jewish home which contains texts that are central tenets of Judaism) gave the act of making added meaning. ABOVE: *Mezuzzah from Reconstructions Series*, 1996, sterling, rubber, $^{1}/_{2}$ x $1^{1}/_{16}$ x 3"; TOP RIGHT: *Mezuzah from Reconstructions Series*, 1997, sterling, glass, $^{5}/_{8}$ x $1^{5}/_{16}$ x $2^{3}/_{8}$", Photographs by Kevin Montague

Luis Mojica

Albuquerque, New Mexico Hispanic culture of New Mexico includes a metalsmithing tradition dating from the Spanish Colonial period (16th century). Although many of the objects made of iron, tin, and silver are utilitarian in nature, there are also objects that have religious meaning. Handmade items had particular significance for the early Hispanic settlers of New Mexico because of their isolation and distance from sources of supply in central Mexico. They were an expression of the desire to maintain a spiritual culture in a remote and often hostile environment. Similar expression has relevance today as we approach a new millennium in an increasingly globalized culture. ABOVE RIGHT: *Nimbus* (santo adornment), 1998, fine silver, 3 x $3\frac{1}{8}$"; ABOVE LEFT: *Halo* (santo adornment), 1998, sterling 18k, mother of pearl, $2\frac{1}{2}$ x 3 x $\frac{1}{8}$", Photographs by Luis Mojica

Tom Muir

Perrysburg, Ohio With these two pieces and with their differing formats, I am more selectively exploring ideas that I have previously integrated in single works. This type of aesthetic exploration provides greater depth, perception, and comprehension of forms, feelings, and ideas. Individual works and components in the works are counterplotted against one another in an exchange which can be realized separately or in combination.

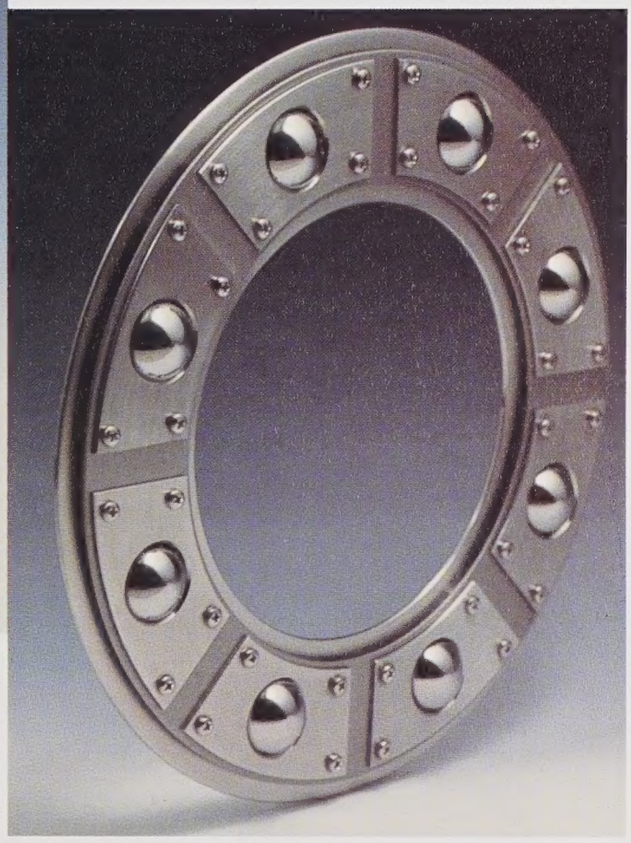


Vessels produced within the metalsmithing tradition usually have a unique quality of a thin, yet substantial, skin or shell-like structure. This particular piece uses the copper "skin" for both structure and to define a part of the human anatomy, namely the finger, which is also associated with unique individual characteristics and with the signature; as the signature of the maker, the fingermark helps to define and characterize the hand-made and man-made object. The other work, *Labyrinth*, portrays two seahorse-like creatures within an open, but compartmentalized structure. Elements within this work represent experiences, landmarks, objects, and natural phenomena metamorphosed and interpreted to parallel subjective reactions to various key concerns in my work.

The forms in these works simultaneously refer to both the man-made world and nature, alluding to a more organic, symbiotic relationship between nature and technology. Metaphorically, these works address subthemes of decay, regeneration, renewal, transformation, and growth to a more complex, sophisticated state, analogous to the natural cycle. ABOVE: ***Fingermark Vessel***, 1997, copper, 10 x 4 1/2 x 3 1/4"; LEFT: ***Labyrinth*** (brooch), 1996, sterling, 14k, 3 x 2 x 5", Photographs by Tim Thayer

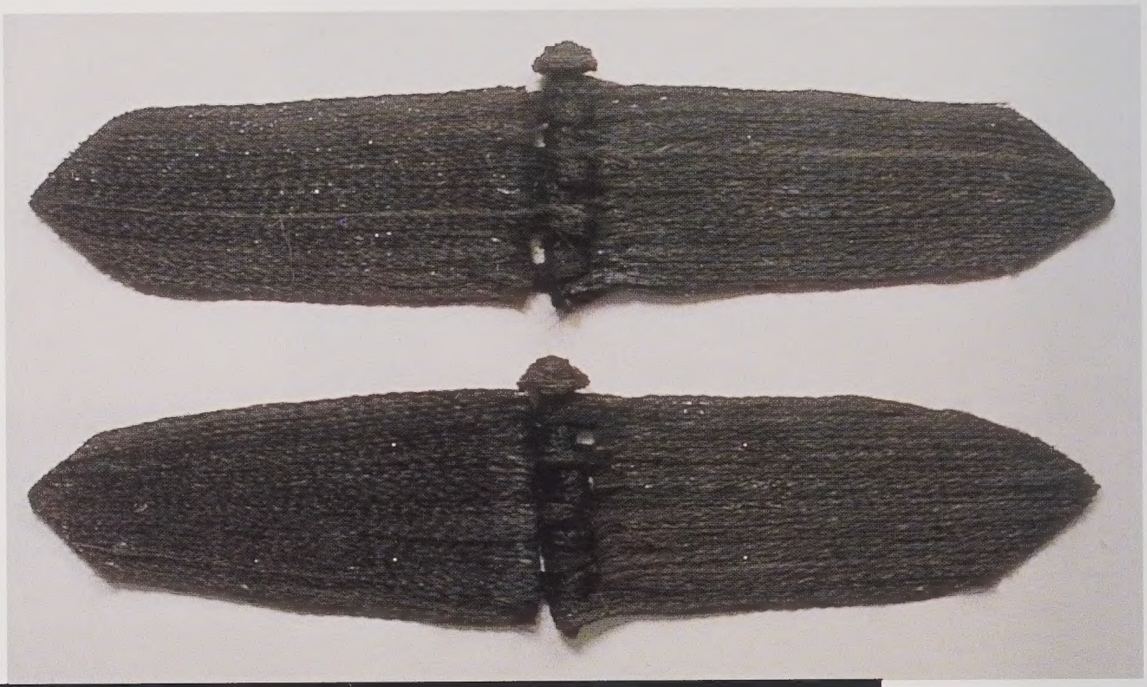
Sarah Obrecht

Gilbert, Arizona The current work continues to explore the use of multiples and contrasting surfaces in response to natural forms. Elements are layered/grouped for their tactile quality and the sound they create when handled. The works continue to combine botanically influenced forms with implement-like handles. However, there is a movement from symmetrical functional handles to asymmetrical visual handles/ends. The objects remain within a human scale, inviting interaction and raising questions as to the origin of these species. By combining natural references with controlled forms I create my own species: nature with a twist. **ABOVE: *Calla Cluster*, 1997, copper, electroformed, patina, 20 1/2 x 6 1/2 x 5 1/2", Photograph by Sarah Obrecht**



Zack Peabody

San Diego, California This work is about the apprehension of elements of my surroundings and their distillation into design. Although their functions are varied, these referents are usually industrial and repetitive in nature. I categorize them as the "unseen," that which is in plain sight yet not sociologically indicated for aesthetic consideration. Some examples of these would be machine parts and scaffolding. Although the referents were generally conceived without aesthetics in mind, they may be inadvertently beautiful as if despite themselves. My intent is to make this non-traditional form of beauty "seen" through my work. ABOVE: *Split-Lap Bracelet*, 1997, stainless steel, aluminum, $4\frac{3}{4} \times 4\frac{3}{4} \times \frac{1}{2}$"; ABOVE RIGHT: *Caster Bracelet*, 1997, stainless steel, chromed steel, $4\frac{3}{8} \times 4\frac{3}{8} \times \frac{1}{2}$", Photographs by Zack Peabody



Lisa Phelps-Havelin

St. Paul, Minnesota The physical reality our bodies provide and the energetic phenomena we experience as unseen through thought, emotion, wish, and memory converge in the human body; it is the site where what we think, feel, and know is transformed into its equal physical manifestation. The body is the place where the alchemical transfiguration of spirit into matter occurs. This work exists as a metaphor for the individual experience of the encounters, investigations, and navigations to the authentic self, the conclusions of which can be interpreted as a way of gaining "sight" into the darknesses and conflagrations of our own lives. It aspires to illuminate the extraordinary incandescence contained in the material world and the physical body, and the transformative power objects contain by providing a metaphorical strategy for investigation. ABOVE: *Hinges for the Door to Compassion*, 1997, brass, horsehair, 6 x 14 x 3/8"; TOP: *Hinges for the Door to Hope*, 1997, horsehair, 12 x 43 x 3", Photographs by Nell Ytsma

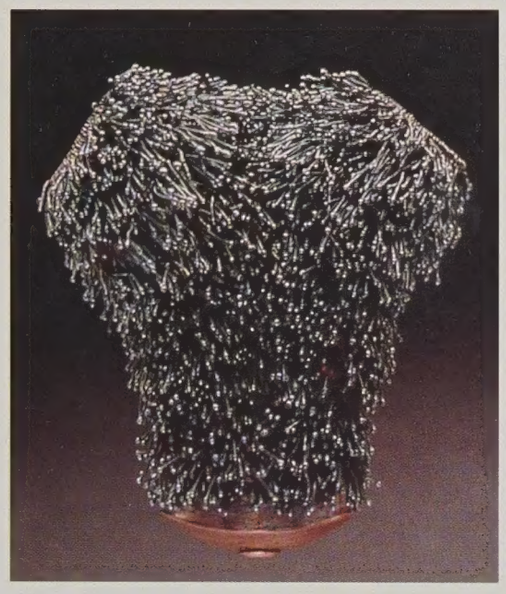
Maria Phillips

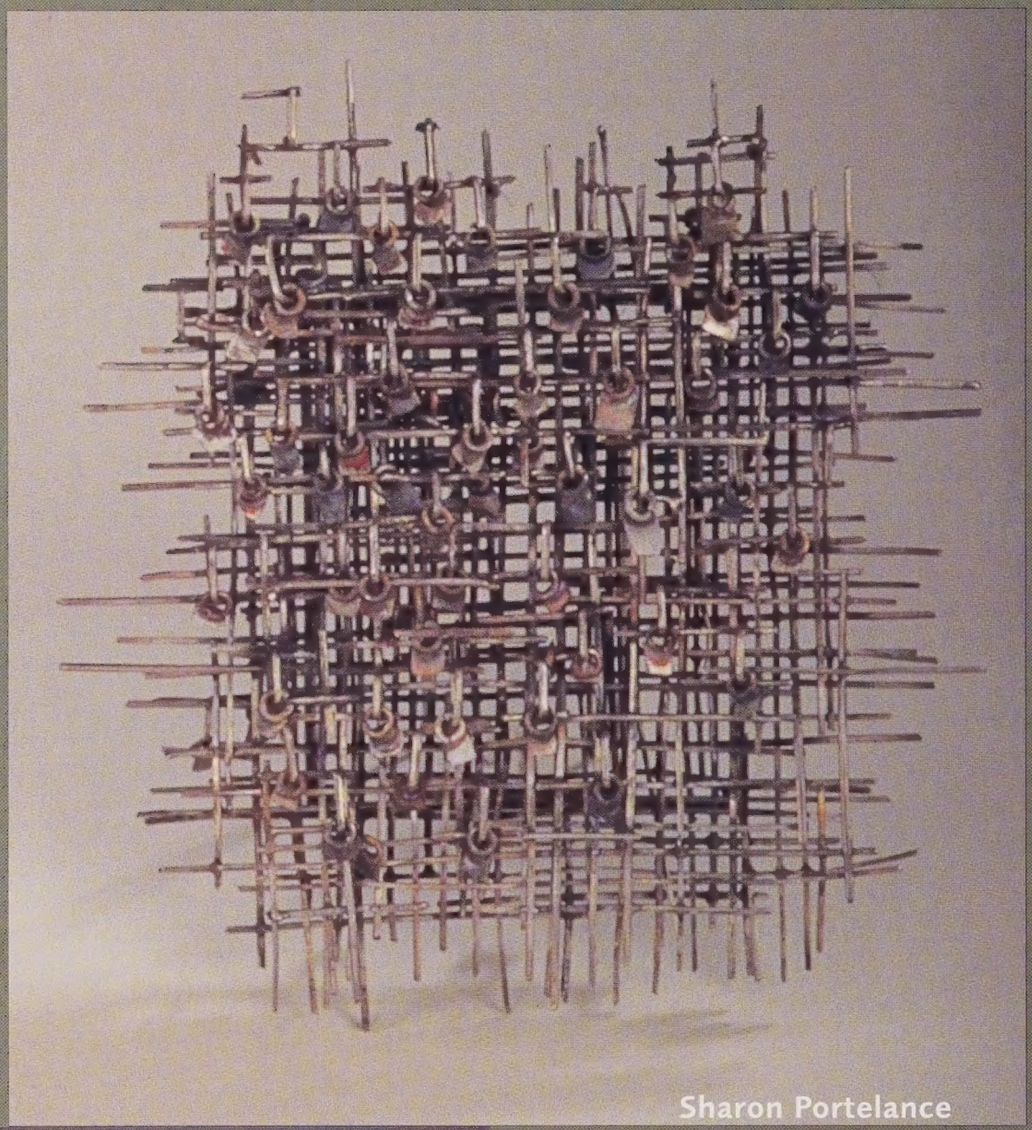
Seattle, Washington

I visit the orchards
and look at quintillions ripened,
and look at quintillions green.

Walt Whitman
Song of Myself

My process stems from my interest in the transitions and cycles that occur within the natural world and the body. The use of various techniques in combination with temporal and permanent materials, permit me to address the dualities I believe are intrinsic to my subject matter. My observations of these cycles have inspired me to imbue my pieces with the emotional urgencies that are tangibly revealed in the entropic process. ABOVE: *Utricle* (neckpiece), 1997, steel, copper, enamel, 25 x 2 x 2"; RIGHT: *Hollow* (brooch), 1997, steel, copper, $3\frac{1}{2}$ x $2\frac{1}{2}$ x $1\frac{1}{2}$", Photographs by Doug Yaple





Sharon Portelance

New Paltz, New York This series of brooches is loosely derived from reliquarios, devotional jewelry traditionally worn to reflect one's religious values. In this work I question the effects of blind faith/devotion and the need for human nature to establish impenetrable order and control.

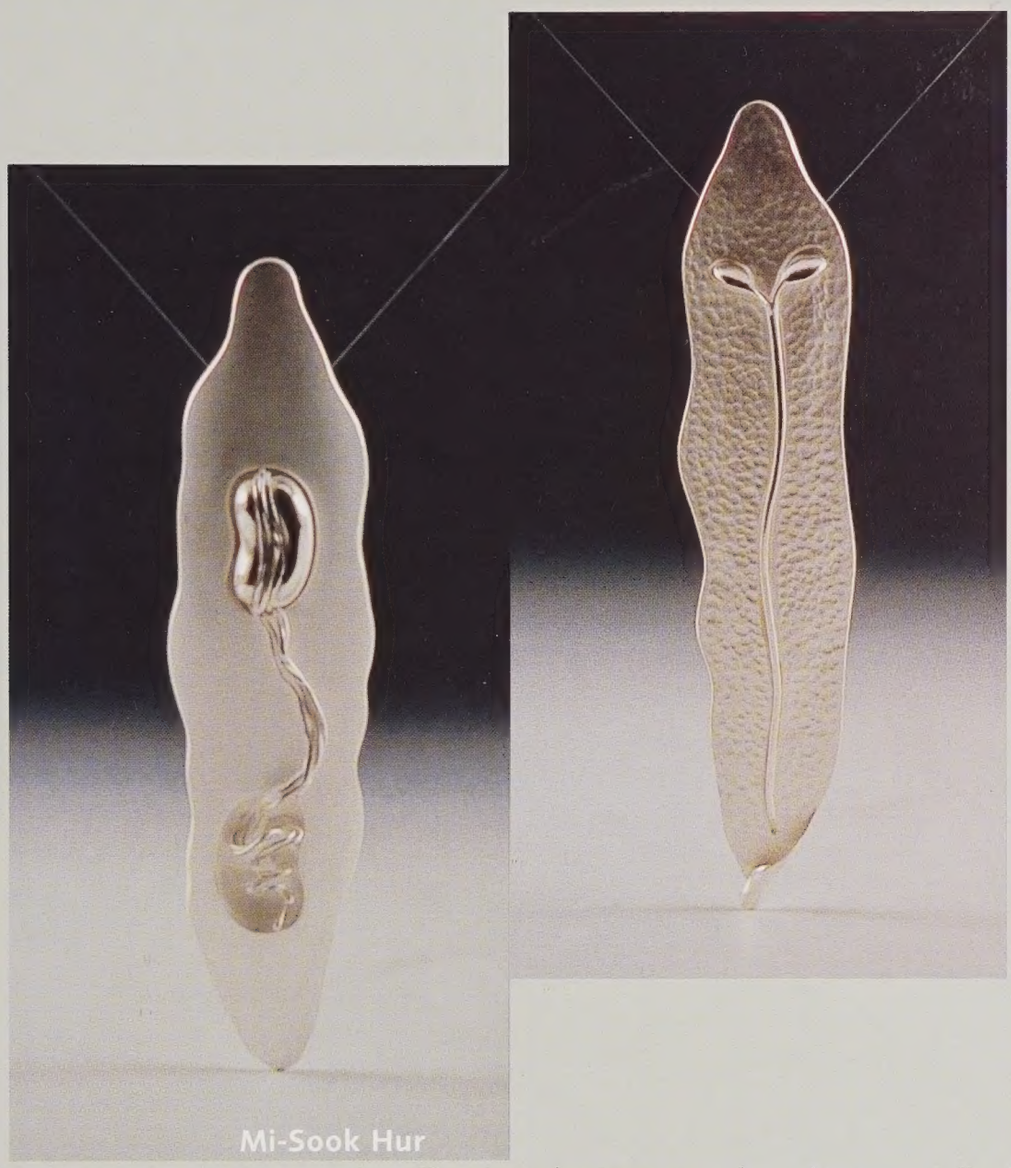
A dialogue exists between the front of the brooch and the back, a device often used in devotional jewelry. Through the use of repetition, the delicate nature of the materials, random movement, and established symbols I hope to set up dichotomies. What may appear as stability and order may in reality be fragile and chaotic. **ABOVE: *Untitled* (brooch), 1996, sterling, 2 x 2 x 1/2"; LEFT: *Hail Mary* (brooch: front view), 1997, enamel, fine silver, sterling, 22k, 2 3/4 x 2 3/4 x 1/4", Photographs by Storm Photo**

David Secrest

Somer, Montana With the effort involved in the slow accumulation of layer upon layer of process, and with the use of images, tools, and techniques from ancestral roots, I hope to develop an inner language indicative of a universal self. The common, enduring nature, and ancient history of iron contribute to forms embodying timelessness which evokes emotions from the viewer's personal history and to allow one to drift between certainty and bewilderment. ABOVE: *Twisted Root*, 1998, wrought iron, 8 x 48 x 8", Photograph by Andy Geiger; TOP: *Buhrstone*, 1996, pattern welded wrought iron and steel, 23 x 60 x 29", Photograph by Marshall Noice

Washington, DC Sometimes form follows function, and sometimes function follows form. And sometimes they both follow me around the studio barking like dogs. I like it best when they do this.

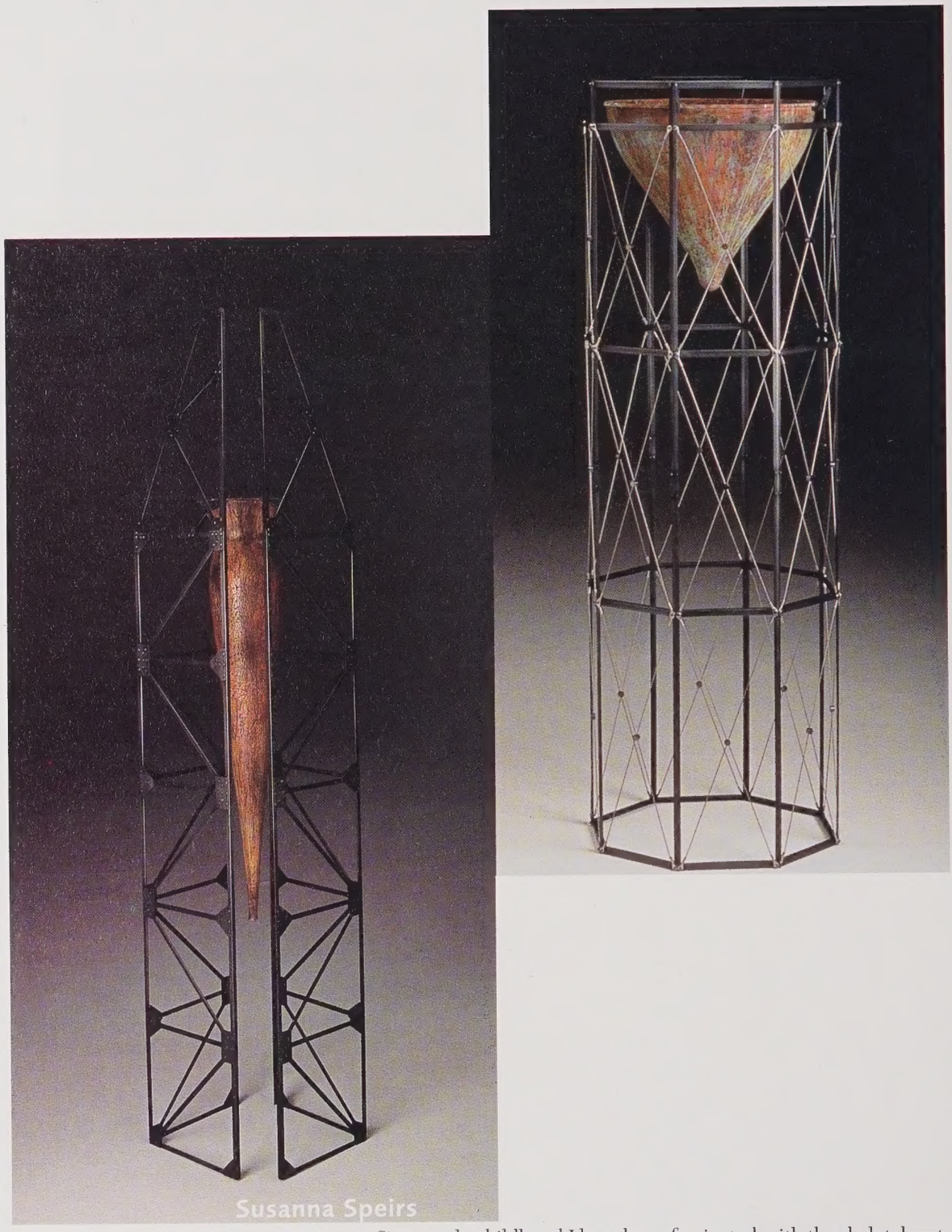
As a maker primarily of functional objects, I am keenly aware that the pleasures of form are not only visual, but tactile as well. Consequently, for me, the most satisfying convergence of form and function will always be experienced in the space where a well-designed, well-made object meets the body that uses it - the way it fits in the hand or feels to the touch. And I believe there is great utility in an object which offers sensual pleasure. This is what I strive for in the things that I make.
Cafe Chairs, 1997, steel, glass, 36 x 17 x 17",
Photograph by John Lucas



Mi-Sook Hur

Madison, Wisconsin The pieces that I am currently working on are all reflections of my personal affinity with natural phenomena. I am especially fascinated with images from nature; constantly changing, repeating each season, and embodying the cycle of life.

In my work, I combine geometric forms with repeated natural forms, representing plants, animals, and humans. In particular, beans, leaves, branches, and sprouts appear in my work. Natural forms represent birth, growth, and death in human life. I employ forging and raising to create the main forms and the traditional lost wax method to create natural forms. ABOVE: *Bean #1* (brooch), 1997, sterling, $4\frac{1}{2} \times 1\frac{1}{8} \times \frac{1}{2}$"; ABOVE RIGHT: *Life* (brooch), 1997, sterling, $4\frac{1}{2} \times 1\frac{1}{8} \times \frac{1}{2}$"



Susanna Speirs

Seattle, Washington Since early childhood I have been fascinated with the skeletal systems of buildings. Observing these structures without their walls, their skin, I began to understand their construction and its relationship to the human structure. I now employ and build upon many structural elements found in architecture and engineering.

My hollow forms and vessels have the transferred qualities found in the human form. It is the relationship between the structure and the hollow forms that challenges and fascinates me the most. The structures act as the environment for the hollowware. The superstructures act upon the vessels giving a sense of support or encagement, comfort or confinement. ABOVE: *Untitled,* 1996, copper, steel, paint, 7 x 4'; TOP RIGHT: *Restoration,* 1996, copper, steel, stainless steel, cable, 62 x 19 1/2", Photographs by C. Hastings

Billie Jean Theide

Champaign, Illinois

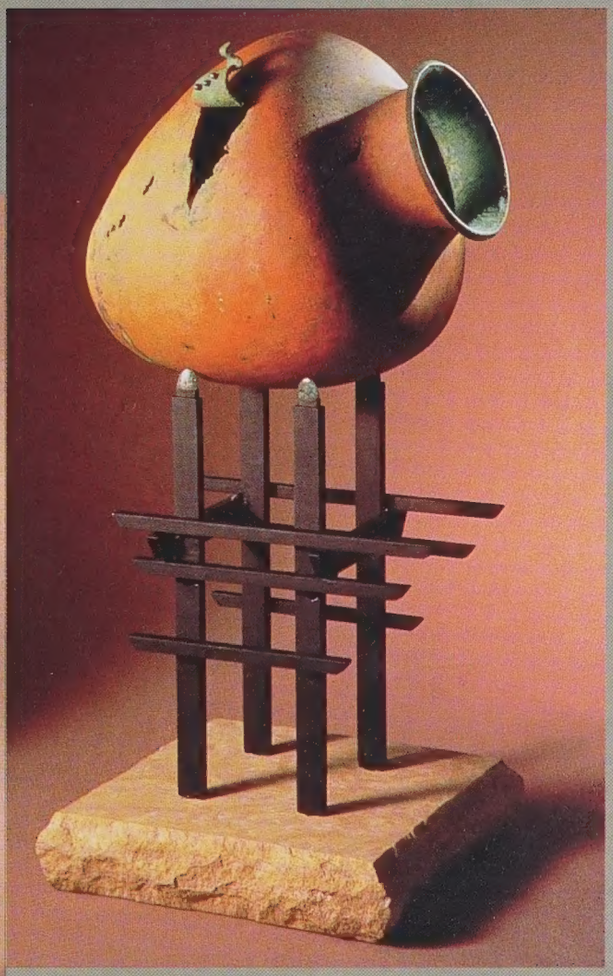
I observe.
Respond and interpret <document>.
Analyze and intellectualize <design>.
Make <fabricate>.
Reflect <evaluate>.

In the perfect piece, concept, function, and beauty are equal. **ABOVE: *Butte #EF-8* (teapot), 1997, bronze, electroformed, copper, enamel, patina, $4\frac{3}{4}$ x 12 x $2\frac{1}{2}$"; TOP: *Butte #EF-9*, 1997, bronze, electroformed copper, enamel, patina, $4\frac{1}{4}$ x 10 x $2\frac{1}{2}$", Photographs by Billie Jean Theide**

Jennifer Trask

Ulster Park, New York Insects, blood, toxic artist pigments. . . by taking such materials outside their normal role and recontexualizing them in jewelry objects I am asking the viewer/wearer to reconsider their preconceptions about which materials they consider repulsive, precious, mundane, or beautiful.

The "under glass" format relates to an appreciation of scientific taxonomy and collections; although with an aesthetic intent rather than a clinical intent. ***Untitled*** **(pigment bracelet), 1997, silver, cobalt green, chrome oxide, malachite, viridian, pthalocyanine green, mineral crystal, each segment 3/8 x 3/4", Photograph by Robert Hansen-Sturm**



Carol Warner

Minneapolis, Minnesota I create contemporary sculptures from ancient metal traditions, beginning with large-scale, non-functional hollowware. These are pierced, electroformed, and patinated to eliminate the smooth surfaces, clean lines, and utilitarian purposes generally associated with this process. The pieces are suspended in geometric iron structures, stripped of traditional decorative design elements and embellished with gemstones.

The scale of these structural forms is such that they are dynamic from a distance, while the stones and patina simultaneously provide interest on an intimate scale. Based on artifacts, I explore the beauty of the aging process, which I find an interesting contrast to shiny and sterile new surfaces.

This work seeks to enlarge the current aesthetic vocabulary of contemporary metal by challenging our preconceived visual notions of hollowware, forged iron, and the appropriate placement of gemstones. ABOVE: *Floating* (sculptural vase), 1997, copper, iron, jasper, 26 x 22 x 10"; ABOVE RIGHT: *Launch*, 1997, copper, iron, marbleized sandstone, adventurine, 22 x 11 x 10", Photographs by Warwick Green

Ellen Wieske

Cambridge, Massachusetts This series of reversible pendants and brooches glorify and symbolize the origins of my love for metal. They touch on a subject I have a personal connection to: the automotive industry. Growing up in Detroit, one of my first experiences in the work force was a job on the Chrysler engine assembly line. At the impressionable age of 17, I joined the majority of my family in working for one of the "Big Three." It was the worst job I would ever have but it left a lasting impression. The synthesis of that experience has taken 20 years as a jeweler/metalsmith to find its way into my work. Quarter panels, bumpers, and hub caps from automobiles of the '50s and '60s are a strong part of my memory and history and a driving force in my new work. ABOVE: *50 Mercury* (brooch), 1997, silver, 2 x 2 x 1/2"; RIGHT: *53 Skylark* (brooch), 1997, silver, 1 1/2 x 3 x 1/2", Photographs by Ellen Wieske

Roberta Williamson

Berea, Ohio

Dear Lauren,

Each night when I go to bed, I lie awake thinking of you. I think of all you have been through, more than most people would ever face in a lifetime.

As I close my eyes, I gently kiss your back in my mind. Somehow, this nightly routine makes me feel my love will protect you during the night.

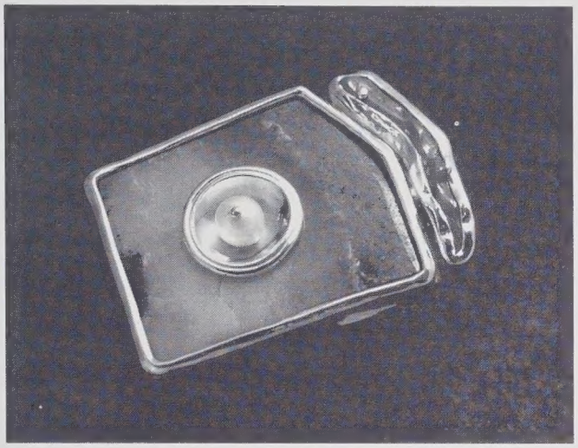
You are an inspiration to me. Your smiles show your strength. We have a lot to be thankful for. You're going to be O.K. sweetie.

Love, Mom

ABOVE: *I kiss your back each night in my mind* (brooch), 1998, sterling, 18k, 4 1/2 x 1 3/4 x 1/4"; ABOVE RIGHT: *When I think of you, I am never alone* (brooch), 1996, sterling, crystal, mother of pearl, abalone, shell, peridot, antique lithograph, 4 x 1 3/4 x 1/4", Photographs by James Beards

Jeff Wise

Durango, Colorado I am drawn to forms found in the animal and natural world, more so than architectural or industrial imagery. A natural outgrowth of this is the tactile aspect of my work which influences the final form as much as its visual quality. I particularly enjoyed making the *Toro Míro Bolo* as this was a reminder of pieces made during the five years I worked on a cattle ranch up north. I am captivated by fitting together stones, metal, and mechanical functions and I try to keep this process of construction totally apparent to the wearer. ABOVE: *Toro Míro Bolo*, 1998, 18k, opal, lapis lazuli, black jade, coral, 4 x 1 3/4"; TOP: *Desert Vessel* (brooch), 1997 18k, tourmaline, turquoise 1 1/2 x 2 3/4", Photographs by Paul Ambrose



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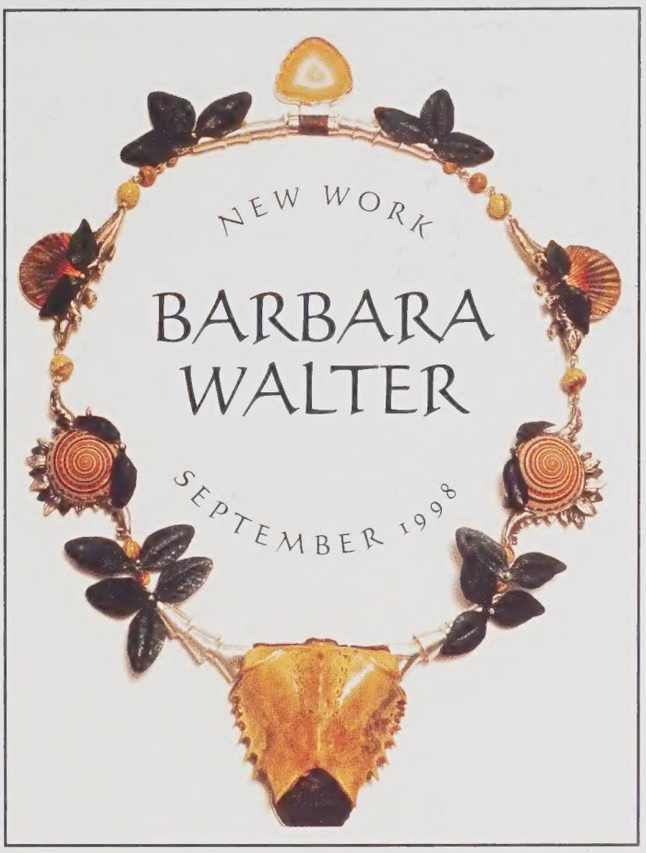

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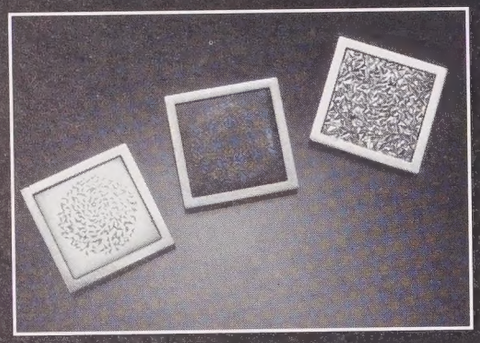

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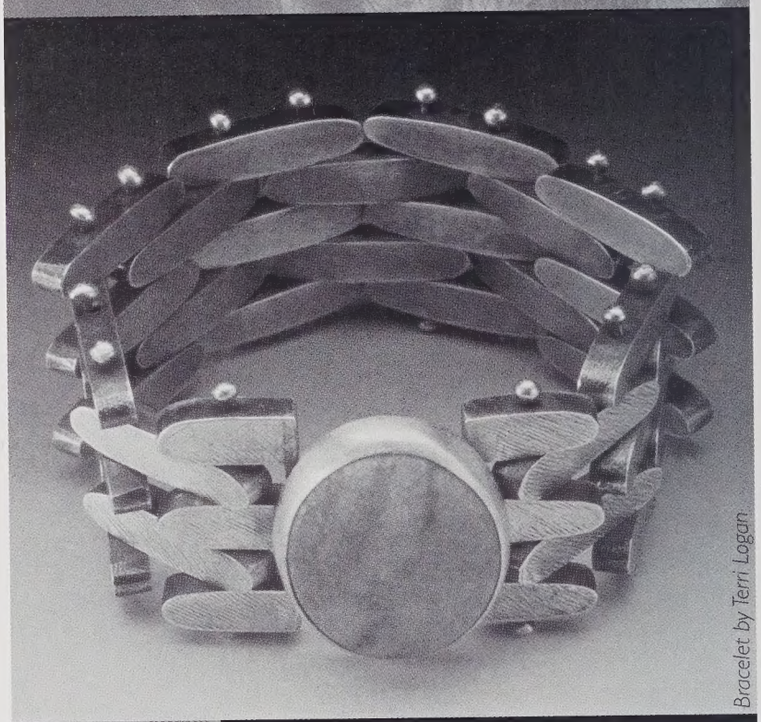

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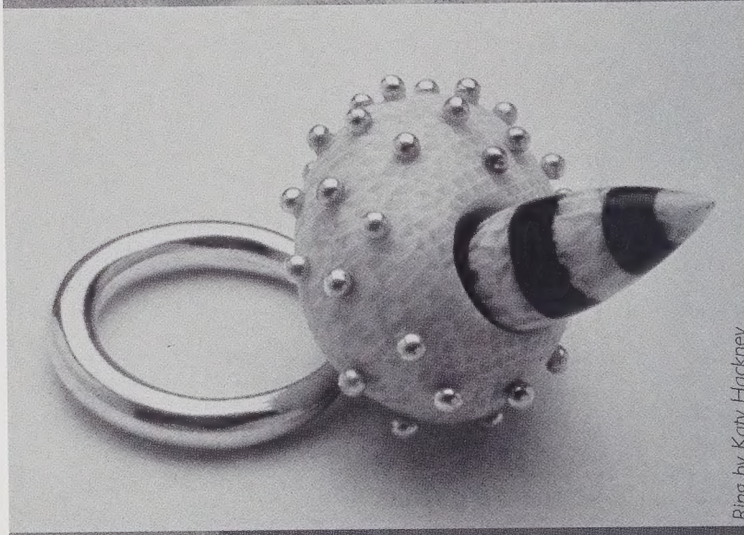

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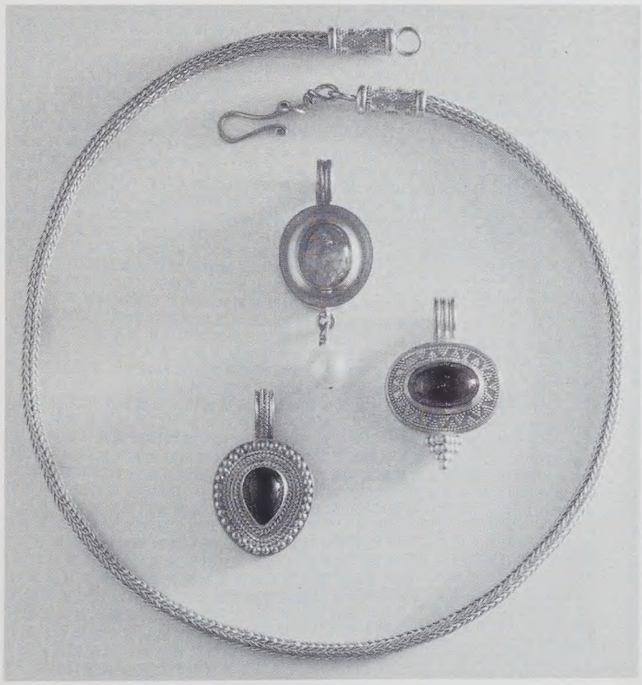

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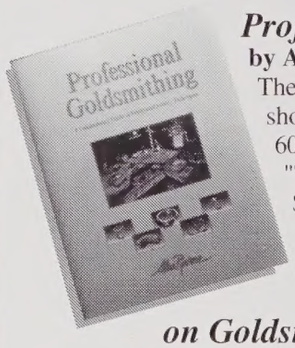

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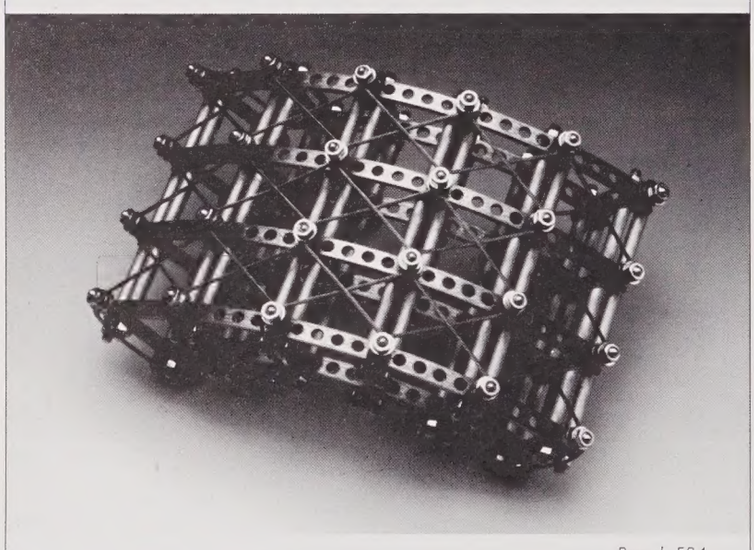

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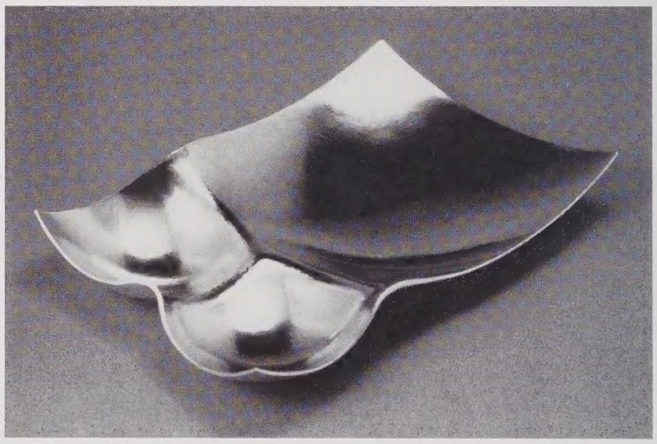

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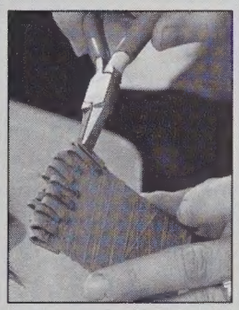

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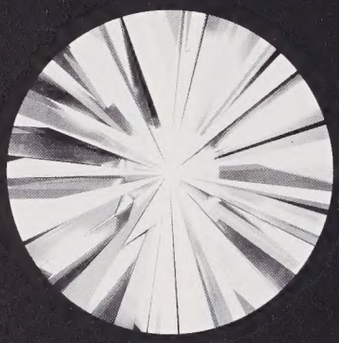

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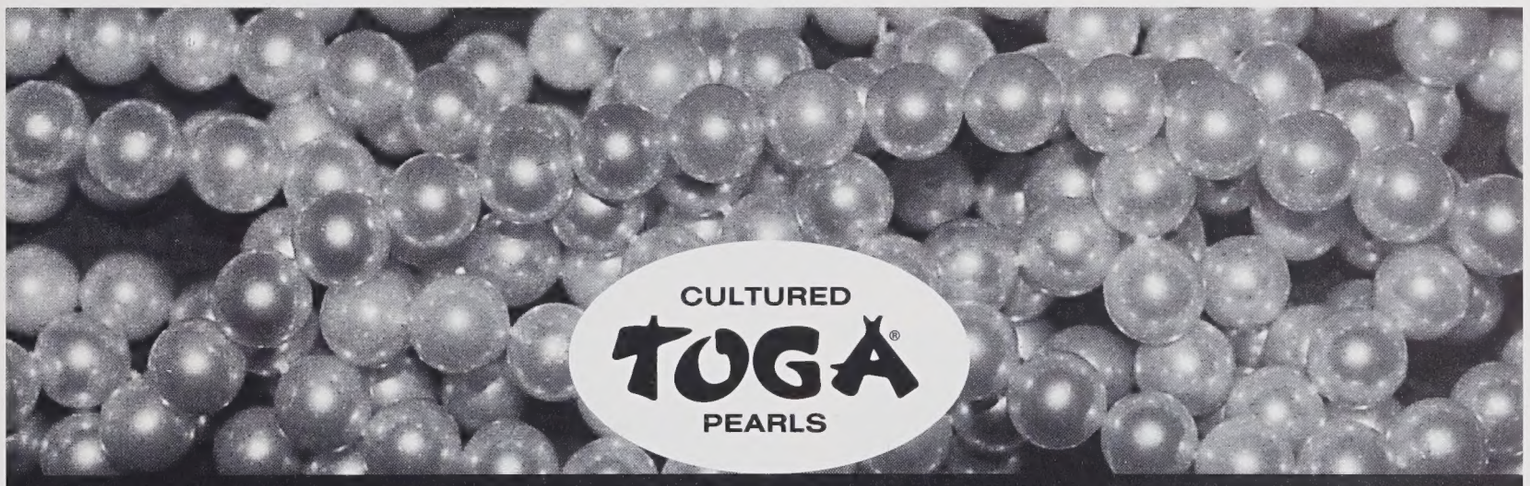

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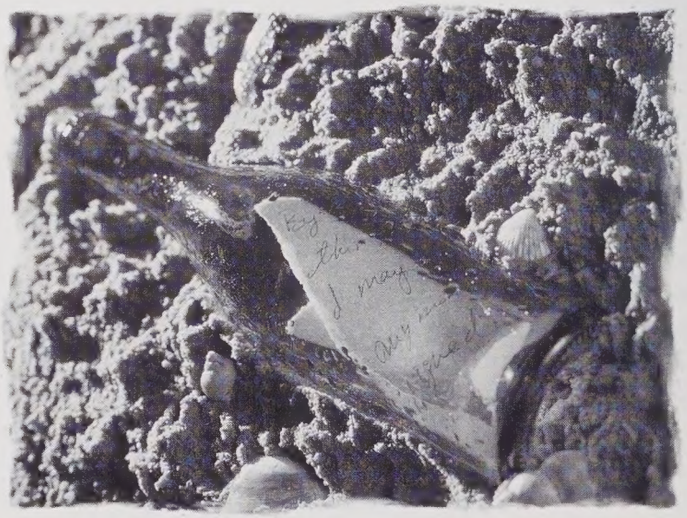

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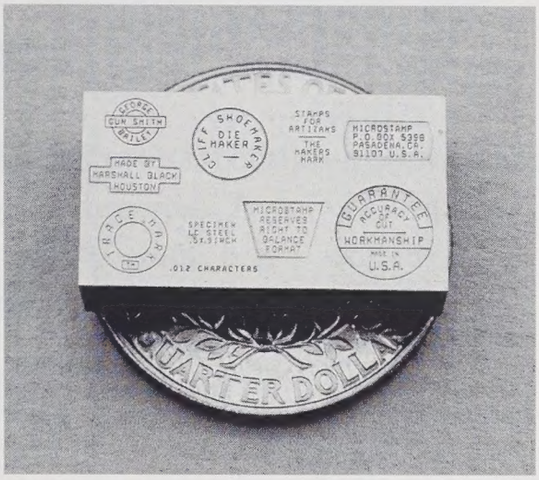

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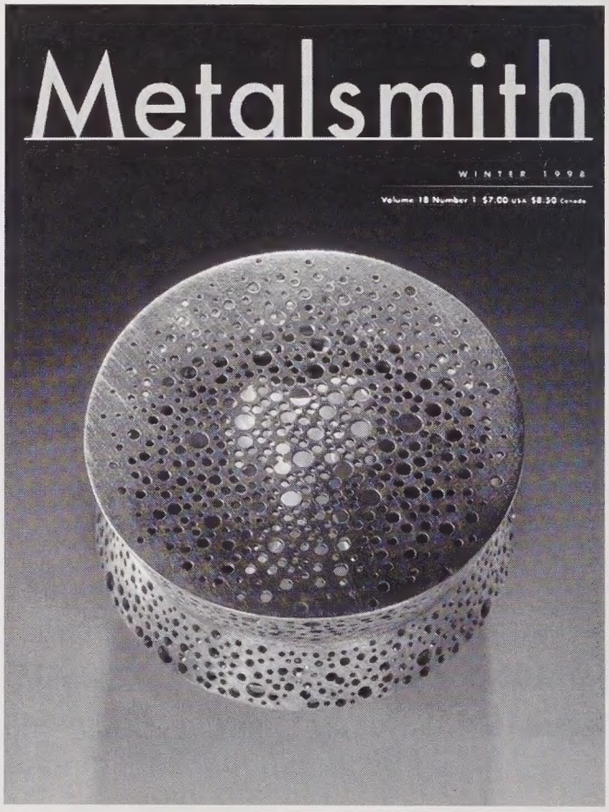

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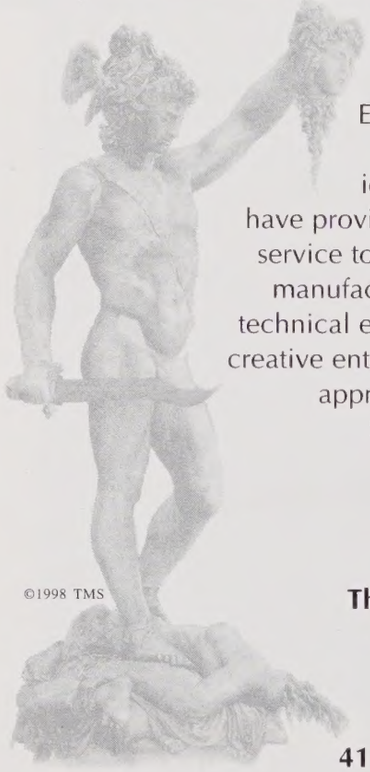

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Bruce MacDonald

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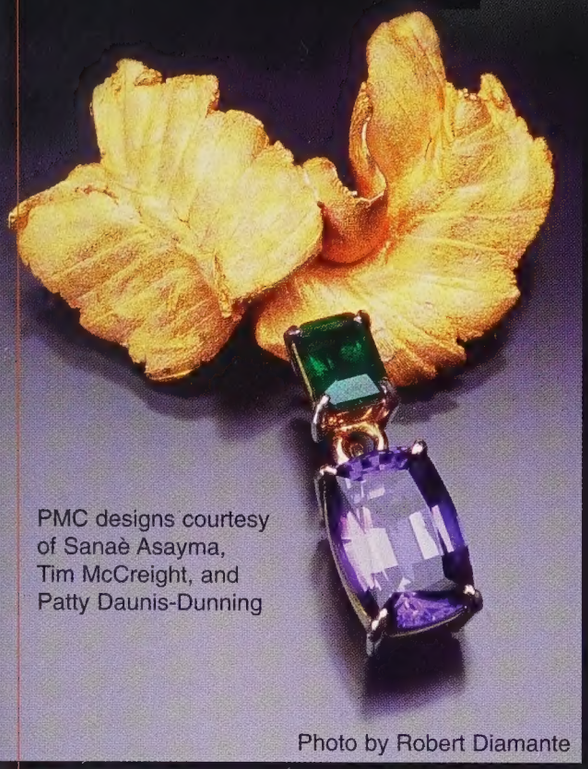

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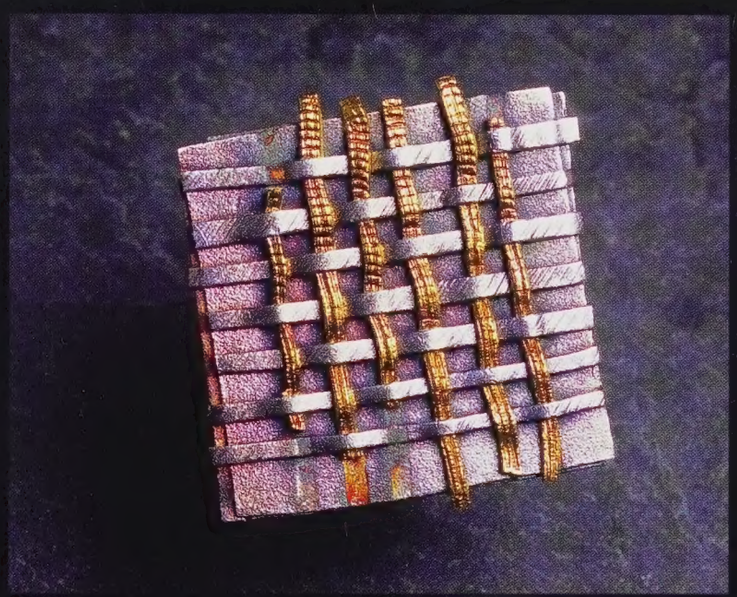

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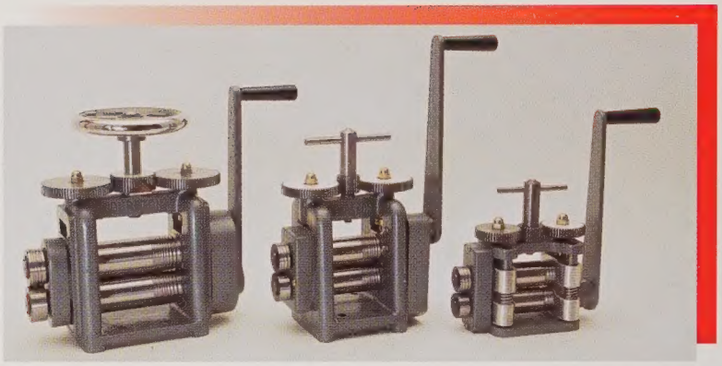

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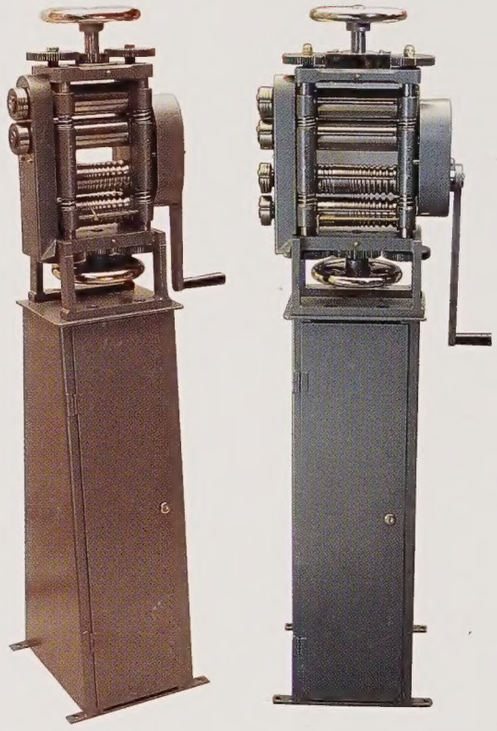

D2EX
120mm
With stand 128.115
Without stand 128.116

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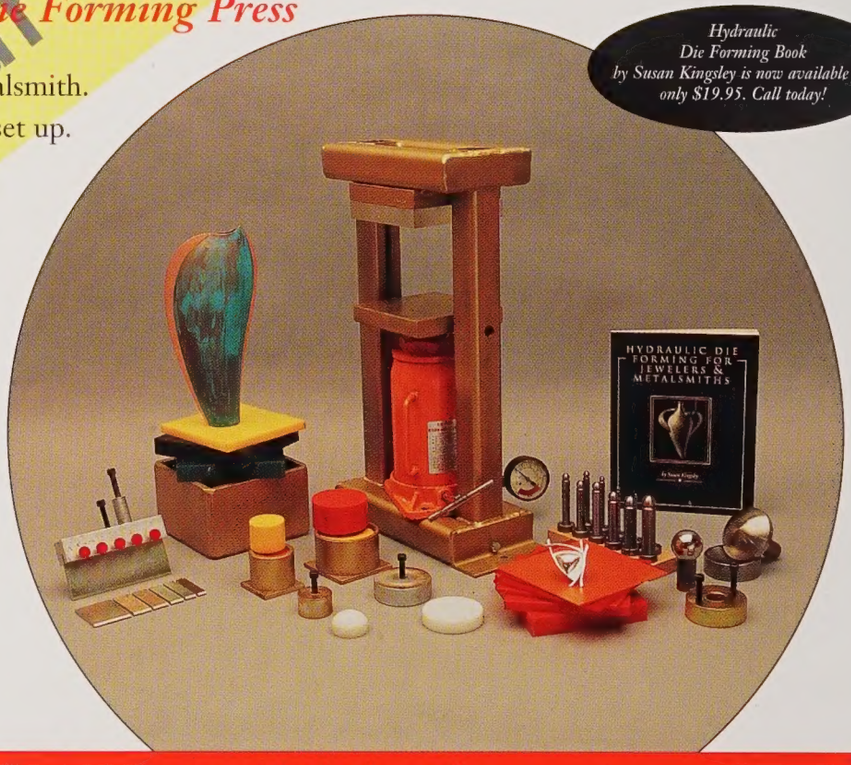

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